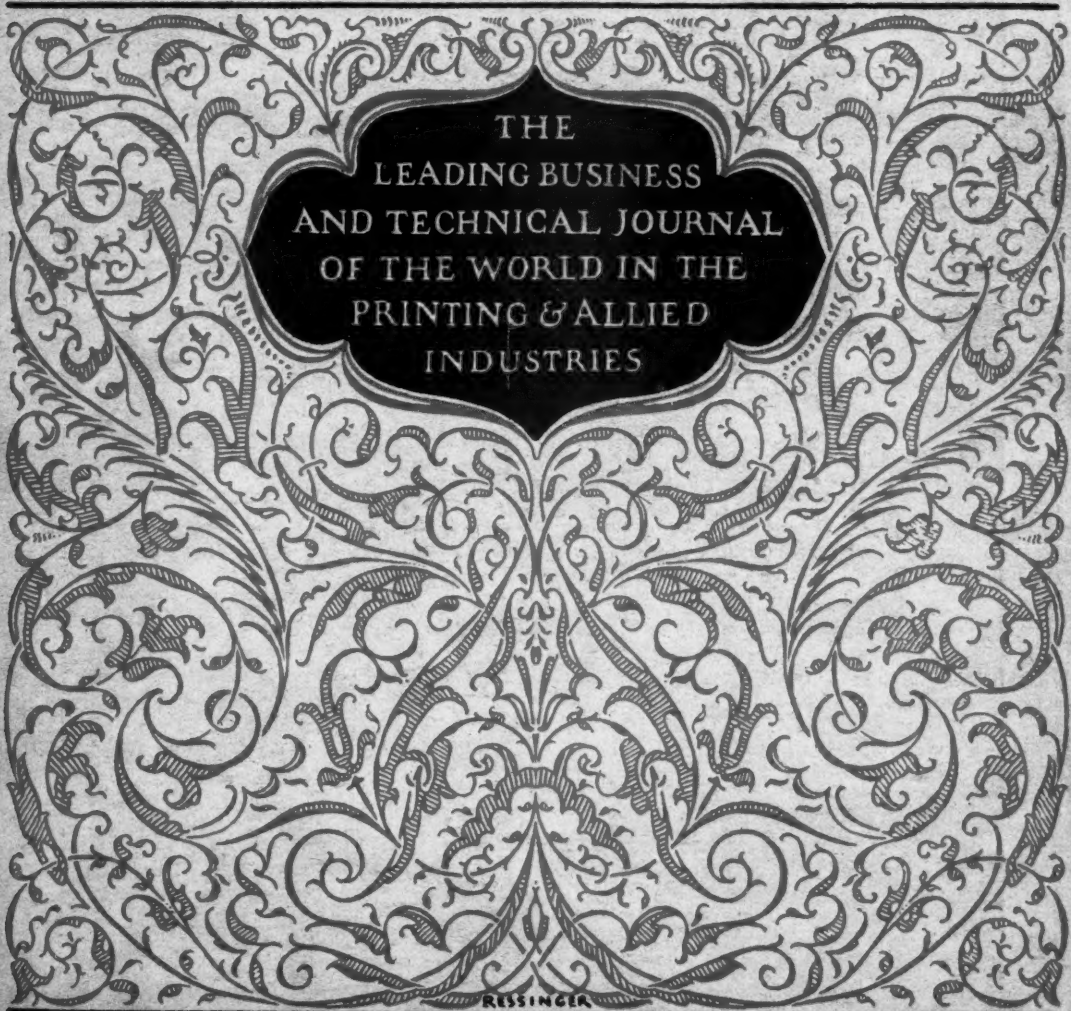


The INLAND PRINTER

VOL. 72, No. 5

FEBRUARY, 1924



THE
LEADING BUSINESS
AND TECHNICAL JOURNAL
OF THE WORLD IN THE
PRINTING & ALLIED
INDUSTRIES

PRICE FORTY CENTS

J. M. HUBER

INCORPORATED

Manufacturers of
Printing and Lithographing
INKS

Dry Colors, Varnishes, Carbon Black

Announce the Removal of
their Main Office to Bush
Terminal Sales Building

130 West 42nd Street
New York City

Telephones—Bryant 2565, 2566, 2567, 2568

BRANCH OFFICES

Baltimore Chicago St. Louis Boston Cincinnati Philadelphia
San Francisco Toronto, Canada London, England

FACTORIES

Brooklyn, N. Y. Bayonne, N. J. Swartz, La. Dola, West Va.



Atlantic Bond

AN "EASTCO" GRADE-TEST PAPER

The genuine watermark is far from being the only point of resemblance between Atlantic Bond and higher-priced papers.

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation	MINNEAPOLIS—Minneapolis Paper Company
ATLANTA—Sloan Paper Company	NEW YORK CITY—Harper Paper Company
BALTIMORE—Baltimore Paper Company, Inc.	Miller & Wright Paper Company
BOSTON—Cook-Vivian Company	Sutphin Paper Company
Von Olker-Snell Paper Company	
BRIDGEPORT—Lasher & Gleason, Inc.	PHILADELPHIA—A. Hartung & Company
BUFFALO—The Disher Paper Company	Molten Paper Company
BUTTE, MONT.—Minneapolis Paper Company	PITTSBURGH—General Paper & Cordage Company
CHICAGO—La Salle Paper Company	PORTLAND, ME.—C. H. Robinson Company
CINCINNATI—The Culbertson Paper Company	PORTLAND, ORE.—Blake, McFall Company
CLEVELAND—Milcraft Paper Company	RICHMOND—Southern Paper Company
DALLAS—Olmsted-Kirk Co.	ROCHESTER—The George E. Doyle Paper Company
DETROIT—Paper House of Michigan	SAN FRANCISCO—Blake, Moffitt & Towne
DULUTH, MINN.—Minneapolis Paper Company	ST. LOUIS—Acme Paper Company
JACKSONVILLE—H. & W. B. Drew	ST. PAUL—E. J. Stilwell Paper Company
LOS ANGELES—Blake, Moffitt & Towne	SEATTLE—American Paper Company
LOUISVILLE—The Rowland Company	SPOKANE—Spokane Paper & Stationery Company
MADISON, WIS.—Madison Paper Co.	TACOMA—Tacoma Paper & Stationery Company
MANILA, P. I.—J. P. Heilbronn Company	WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE • NEW YORK

Sinclair and Valentine Company

Makers of

Lithographic, Cylinder and Job Inks, Pulp and Dry Colors

11-21 ST. CLAIR PLACE, NEW YORK

Service Branches

Philadelphia
Baltimore

New Orleans
Chicago

Boston
Cleveland

Los Angeles
Toronto

Montreal
Winnipeg

1892

1924

BOOK BINDERS

EDITION BOOK—CATALOG—DE LUXE
—LEATHER—CLOTH—PAPER COVER
—PAMPHLET BINDING

Most Up to Date Plant—Large Capacity

Brock & Rankin, Inc.

619 South La Salle Street, Chicago, Illinois

Telephone, Harrison 0429

The INLAND PRINTER

Vol. 72, No. 5

HARRY HILLMAN, Editor

February, 1924

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under act of March 3, 1879.

All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Liven up rollers.

Paste Dryer: Best for color work, because it dries from the paper out, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

INDIANAPOLIS, INDIANA

British Agents: Borne & Co., Ltd.
35-37 Banner St., London, E. C. 1

608 South Dearborn St., Chicago

Canadian Agents: Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg

67 Machines Installed in 28 Years

Showing the number of Dexter and Cross Automatic Feeders in the plant of R. R. Donnelley & Sons Co. each year for the past twenty-eight years

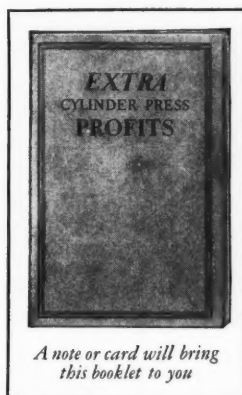
One Machine in 1895—Sixty-seven Today!

1895	1896	1897	1898	1899	1900	1901	1902	1903	1904
1	1	1	2	2	2	4	5	5	8
1905	1906	1907	1908	1909	1910	1911	1912	1913	1914
8	8	10	10	12	28	29	29	29	29
1915	1916	1917	1918	1919	1920	1921	1922	TODAY	
38	50	52	52	60	61	65	67	67	

A steady line of repeat orders. The investment of over \$100,000 in Dexter and Cross Automatic Feeders by a great concern like R. R. Donnelley & Sons Co. is well worthy of note and study by all printers.

WHY have R. R. Donnelley & Sons Co. practically eliminated hand feeding from their plant?

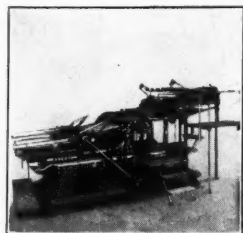
WHY have they made such a tremendously large investment in the Dexter and the Cross Automatic Feeders?



WHY have they ordered continuously machine after machine since 1895—before the days of the Spanish-American War?

There must be some reasons. There ARE some reasons. The booklet shown here—EXTRA CYLINDER PRESS PROFITS gives a clue and outlines all of the reasons.

You should at least read this interesting booklet. A copy will be sent to your home or to your business address without obligation to you.



DEXTER FOLDER CO.

28 West 23rd Street
New York City

CHICAGO
CLEVELAND

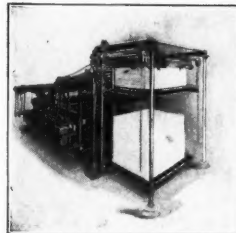
PHILADELPHIA
ST. LOUIS

BOSTON
DALLAS, TEXAS

Harry W. Brintnall
Los Angeles & San Francisco

Dodson Printers' Supply Co.
Atlanta, Ga.

E. G. Myers
Dallas, Texas

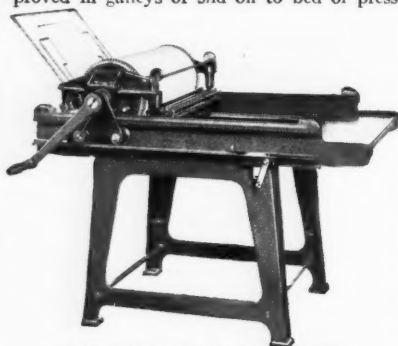


T. W. & C. B. Sheridan Co., 63 Hatton Garden, London E.C. 1 England are the distributors of Dexter Folders and Feeders in Great Britain

THE RIGID BED

Vandercook Rigid Bed Composing Room Presses

These presses are furnished with removable steel galley thickness bed plate so that forms may be proved in galleys or slid on to bed of press.



COMPOSING ROOM CYLINDERS

SIZES, 17x25 and 25x25

The large size will take a full size newspaper page locked in type-high chase without inking or printing the chase. These presses have the most efficient and at the same time the simplest automatic inking, trip, grippers and feed.



ROLLER SERIES PRESSES

SIZES, 10x24 and 12x24 (Automatic Inking)

The Vandercook Roller Series Proof Press inks both ways of travel and prints both ways. It has two ink plates. It is most accurate and speedy in operation.



MODEL No. 1 TRUSS PRESS

Size, 13x18 (Hand Inking)

Built for the greatest good to the greatest number. Any printing that can be done on any press can be done on this press—four-color process work to perfect register more simply than on any other machine. It is ideal for testing cuts and plates as well as for ordinary proofing.

makes precision and rigidity possible at the lowest construction cost.

Vandercook Proof Presses

have rigid beds, the cylinder only is moved, not the heavy bed and form. With this construction there is less liability of moving type off its feet when the work is done rapidly and the forms not locked up.

Because of this recognized correct principle of construction, Vandercook Rigid Bed Composing Room Presses have been sold largely without personal solicitation and to those firms who are known to need the highest quality and speed in the production of proofs.

Where the greatest accuracy is wanted these presses are supplied with cylinder ground to take the amount of packing desired (one or more sheets). The beds are machined for use without a galley thickness bed plate. We also furnish precision bases for plates. These special machines are sold at small additional cost.

VANDERCOOK & SONS

Originators of the Modern Proof Press

1716-22 West Austin Avenue, Chicago, Ill.

Represented by: Keenan, Pollard & Co., New York; John S. Thompson, San Francisco; Prince & Hensley, Los Angeles; C. I. Johnson Manufacturing Co., St. Paul; Baker Sales Co., London, England.

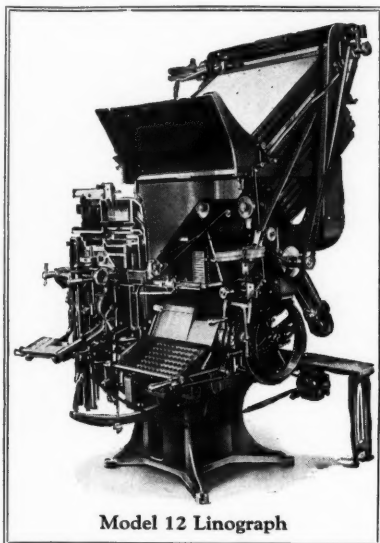
Why Call Model 12

"The All Purpose Linograph"

While every Linograph adapts itself to that particular phase of the printing industry it may happen to be needed for, each model has a certain individuality of its own. Model 1, the first model built, is known as *The Simplest Line-Casting Machine on the Market*. It is as nearly fool-proof as any machine of its class can possibly be. Model 3 Linograph is known as *The Machine That Grows With Your Business*, for its range can be expanded as increasing business demands it.

Model 12, due to its wonderful versatility, is called simply, *The All Purpose Linograph*:

FIRST—Because a complete job, no matter how varied or complicated, can be set direct from standard keyboard without the operator leaving his chair.



Model 12 Linograph

SECOND—Because it can be used wholly as a display machine. It is entirely practical to carry twelve complete fonts of display matrices including caps, lower case, figures and other characters in 90 channel magazines, and set it from regular keyboard layout.

THIRD—This same machine can be used to set straight matter whenever desired, and its total production will be as great or greater than any news machine.

Truly a machine that will serve every printing purpose—*The All Purpose Model 12 Linograph*.

Further information on request.

The Linograph Company

Davenport, Iowa, U. S. A.

Western Agency
429 SACRAMENTO ST., SAN FRANCISCO, CAL.

European Agency
ET. PIERRE VERBEKE
BRUSSELS, BELGIUM

Australasia, South Africa, China
PARSONS & WHITEMORE
NEW YORK CITY

South American Agency
AULT & WIBORG
CINCINNATI, OHIO





Interviews With Royal Customers

Over his signature

Norman T. A. Munder gives Royal the premier position among the electrotypers of this country.

In a recent interview he said: "You ask me why I use Royal Electrotypes. Because you make them so well that I wonder why you are content to call them by such a common name as electrotypes. They are nothing short of '*Royal-types*.' They are originals—just carried a bit farther to a stage of practical perfection by the refinements and accuracies which you add for the printer's benefit.

"In these days of long runs of four-color halftone printing, electrotypes such as you provide quite naturally have built for you a national business. May my indorsement at least help to extend its scope and, if further evidence from me is required, please refer to your files and you will find them filled with telegrams and letters dating back to the beginning of our relations many years ago, and expressing more appreciation than I can possibly put into this brief interview."

Royal Electrotypes Company
624 Sansom Street, Philadelphia

Member International Association of Electrotypers

MEMO

Tell us what your equipment is and we'll tell you if you can use a Cleveland



WE find many printers who should own a Cleveland Folding Machine hesitate to install one because they fear that they would not have enough work to keep it busy.

Also we find a number of printers who have estimated their requirements without knowing or studying the Cleveland in its proper relation to them.

You may think the Cleveland too big a folder for your plant. Perhaps you may be right. Also, not knowing the Cleveland in the same way that we do, perhaps you may be in error.

Tell us what equipment you have in your plant and we will tell you whether or not it would be profitable for you to install a Cleveland *now*. In figuring with hundreds of your brother printers we have found that many who thought the Cleveland too big for their requirements were paying for it in lost time, poor work, wasted material, etc., without getting any nearer to having the benefit of it.

Let us figure it all out with you. Tell us the number and kind of presses you have, your bindery staff, etc., and we will show you how you stand in relation to the Cleveland.



In Your Bindery a Cleveland Means—

*Less Equipment—
Less Expense—
Better Folding—
Multiplied Daily
Production*

It enables you to produce exceptionally well finished jobs that will highly please your customers; it enables you to produce them in less time, and to produce them at a much lower figure in operating cost, which brings increased profits to you.

The Cleveland will meet—in a way no other folding machine can—all your folding requirements. It combines all essential features of a *good* folding machine. It will make all the folds made by all the other folding machines. In addition, it will make many folds which no other folding machine can make, and which have to be made by hand where Cleveland facilities are not available.

Check up on the Cleveland and you will find that for good work, economy, speed of operation, durability, freedom from breakdowns, variety of needed folds, saving of power consumption, etc., it is the *one* machine that will rate high on *all* points.

Isn't it reasonable to expect that this is the kind of a folding machine you want to put in your own bindery?

Drop us a line and we will send you fuller particulars of Cleveland Folding Machines.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY:
1929-1941 East 61st Street
CLEVELAND

NEW YORK: Aeolian Building
BOSTON: 101 Milk St.

CHICAGO: 532 S. Clark St.
PHILADELPHIA: The Bourse

*Represented by American Type Founders Co., San Francisco,
Los Angeles, Portland, Oregon, and Salt Lake City; by
Barnhart Brothers & Spindler, Seattle, Washington*

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Ltd., Toronto, Ontario, Canada

Your customers will appreciate the economic advantages of papers made by manufacturers who control their *raw materials* as well as the processes of *pulp and paper making*



The Westvaco Mill Brand Papers *sold through* The Mill Price List

Velvo-Enamel

Marquette Enamel

Sterling Enamel

Westmont Enamel
India Tint

Pinnacle Extra Strong
Embossing Enamel
White India Tint

Westvaco Ideal Litho.
Coated One Side

Westvaco Super

Westvaco M. F.

Westvaco Eggshell

Westvaco Text
White Gray India Tint Brown Blue Goldenrod

Westvaco Cover
White Gray India Tint Brown Blue Goldenrod

Minerco Bond
White Pink Blue Canary Goldenrod

Origa Writing
White Canary

Westvaco Index Bristol
White Buff Blue Salmon

Westvaco Post Card
Cream

WEST VIRGINIA PULP & PAPER COMPANY • New York and Chicago



A COMPOSITE VIEW OF THE PULP AND PAPER MILLS OF WEST VIRGINIA PULP & PAPER CO.

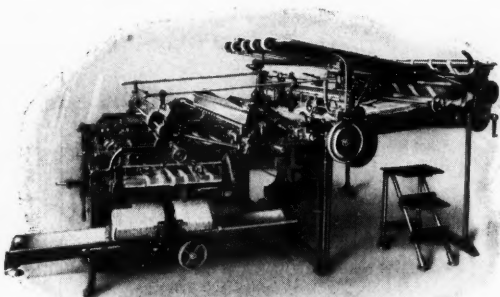
The MILL PRICE LIST

*Distributors of Westvaco Mill Brand Papers
Manufactured by West Virginia Pulp & Paper Co.*



Atlanta . . .	The Chatfield & Woods Co.	Nashville	Graham Paper Co.
Augusta, Me. . .	The Arnold-Roberts Co.	New Haven . . .	The Arnold-Roberts Co.
Baltimore	Bradley-Reese Co.	New Orleans	Graham Paper Co.
Birmingham	Graham Paper Co.	New York West Virginia Pulp & Paper Co.	
Boston	The Arnold-Roberts Co.	Omaha	Carpenter Paper Co.
Buffalo . .	The Union Paper & Twine Co.	Philadelphia	Lindsay Bros., Inc.
Chicago .	West Virginia Pulp & Paper Co.	Pittsburgh . .	The Chatfield & Woods Co.
Cincinnati . .	The Chatfield & Woods Co.	Portland	Blake, McFall Co.
Cleveland	The Union Paper & Twine Co.	Providence	The Arnold-Roberts Co.
Dallas	Graham Paper Co.	Richmond . . .	Richmond Paper Co., Inc.
Des Moines	Carpenter Paper Co.	Rochester	The Union Paper & Twine Co.
Detroit . .	The Union Paper & Twine Co.	St. Louis	Graham Paper Co.
El Paso	Graham Paper Co.	St. Paul	Graham Paper Co.
Houston	Graham Paper Co.	San Francisco . . .	Blake, Moffitt & Towne
Kansas City	Graham Paper Co.	Seattle	American Paper Co.
Los Angeles . . .	Blake, Moffitt & Towne	Tacoma .	Tacoma Paper & Stationery Co.
Milwaukee	The E. A. Bouer Co.	Washington, D.C.	R.P. Andrews Paper Co.
Minneapolis	Graham Paper Co.	York, Pa.	R.P. Andrews Paper Co.

Chambers D/16 Folder and King Continuous Feeder



The only folding and continuous feeding equipments built in one plant under one unit supervision.

This folder and feeder are of new design. The uniformity and perfection of its work help solve many questions constantly arising in establishments depending upon accuracy and production of folding. The high standard of Chambers' equipments have been accepted by the leading printing and binding plants throughout the world.

A few prominent Chambers users:

CURTIS PUBLISHING CO.	Philadelphia, Pa.
BUTTERICK PUBLISHING CO.	New York, N. Y.
KNICKERBOCKER BINDERY	New York, N. Y.
PHILADELPHIA BINDERY	Philadelphia, Pa.
PLIMPTON CO.	Cambridge, Mass.
J. F. TAPLEY CO.	Long Island City, N. Y.
EUGENE C. LEWIS CO.	New York
BAIRD-WARD COMPANY	Nashville, Tenn.
INTERNATIONAL TEXTBOOK CO.	Seranton, Pa.
GOVERNMENT PRINTING OFFICE	Washington, D. C.
FEDERAL PRINTING CO.	New York

List of others cheerfully furnished.



Good Reliable Service

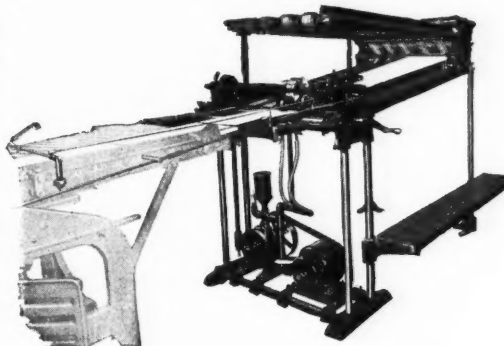
- 1 Folders
 - 2 Folder Feeders
 - 3 Press Feeders
 - 4 Wire Stitcher Feeders
 - 5 Cutters
 - 6 Roll Feed Job Presses
 - 7 Gathering Machines
 - 8 Covering Machines
 - 9 Round Hole Cutters
 - 10 Pneumatic Appliances
 - 11 Bundling Presses
 - 12 Slip-Sheet Separators
 - 13 Sheet Varnishers
 - 14 Tipping Machines
 - 15 Ruling Machines
 - 16 Ruling Machine Feeders
 - 17 Register Line-up Tables
 - 18 Press Slitters
- Etc.

Frohn Continuous Air Wheel Feeder

Designed for Cleveland Folding Machines

In a class by itself—no other feeder like it!

Handles short runs to advantage — can be loaded while running preceding job. Adjustments simple and quickly made — cannot be compared with any other make or type of feeder for ease of adjustments, simplicity and production obtainable.



Insures largest possible production from a Cleveland

Q At the recent Graphic Arts Exposition held at Boston a number of prominent printers and binders viewed the new Frohn Air Wheel Feeder and marvelled at its simplicity and production of sheet feeding obtainable—and ordered equipments.

Write for literature showing actual records.
Names of users also cheerfully furnished on request.

GEORGE R. SWART & CO., Inc.

*Cost Reducing
Printers' and Bookbinders' Machinery*

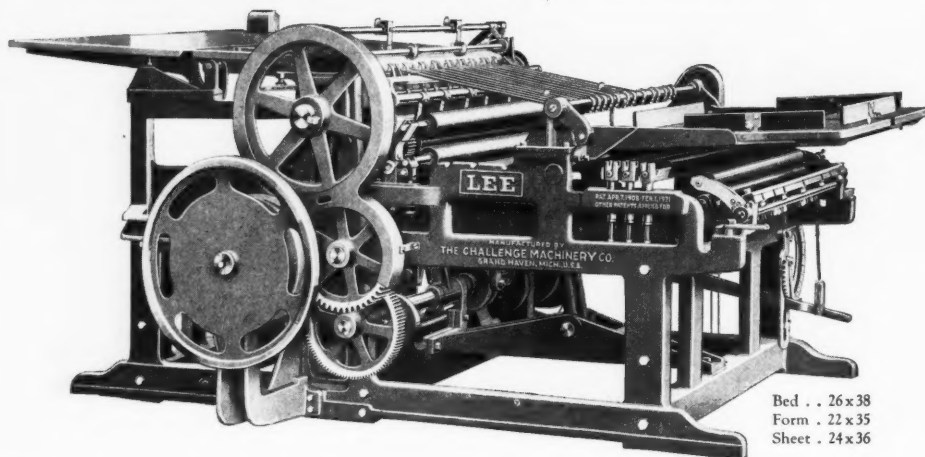
NEW YORK Printing Crafts Building 461 Eighth Avenue	SAN FRANCISCO Western Agents Printers' Machinery Supply Co.	CHICAGO Transportation Building 608 S. Dearborn St.
--	--	--

DETACH AND MAIL NOW

(City)
GEORGE R. SWART & Co., Inc.
New York or Chicago
Send, without obligation, data on the equipments corresponding to the numbers we have checked:
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18
We are also interested in
Firm
By

An Excellent Investment

A press that has proven very profitable
to others and will prove profitable to you



Bed . . 26 x 38
Form . 22 x 35
Sheet . 24 x 36

YOU are in business to make money, and your ability to make money depends largely upon your equipment, plus keeping your plant busy most of the time. You can do this in two ways. First, by selling a broad range of printing because you are mechanically equipped to produce it. Second, by establishing yourself in your territory as a producer of quality work, economically produced.

Competition continually grows keener, and the printer with the better equipment is enabled to produce work at a lower cost of production—makes a greater profit—and is able to handle more work because of faster production.

Because the Lee Two-Revolution Press has proven itself highly satisfactory to printers throughout the country, enabling them to increase their volume of business, make more money and build up their reputation for good work, you owe it to yourself to investigate more thoroughly the benefits to be derived by installing a Lee Two-Revolution Press in your own plant.

*Full information will be quickly supplied by the manufacturer
or any dealer—write for it today*

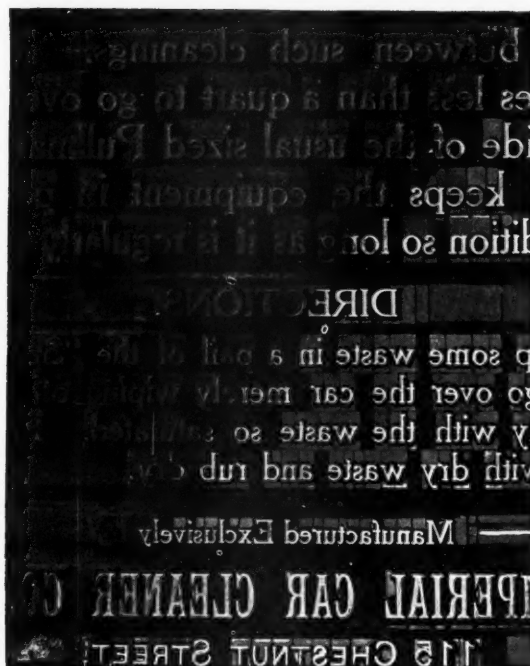
The Challenge Machinery Co., Manufacturers

CHICAGO, 124 S. Wells St.

Grand Haven, Mich.

NEW YORK, 220 W. 19th St.

Canadian Representative: Graphic Arts Machinery Limited, Toronto



With "INSTANTANEOUS" you will save precious minutes. Only a few drops needed. No "elbow grease" required. This super-solvent does all the work and cuts usual time required in half!

PHENOID TRADE MARK **INSTANTANEOUS** **TYPE CLEANER**

Hundreds of live, aggressive printers are now using "INSTANTANEOUS" TYPE CLEANER exclusively. They are saving old, time-caked type from the hell box, they are saving costly minutes on every cleaning operation—type, cuts and fountain. And in addition they are getting clear, unmuddied runs on every job.

"INSTANTANEOUS" is the fastest, surest and safest solvent ever perfected for its purpose. It works with lightning speed, dries almost instantly and always leaves a surface free from any suggestion of oil.

ORDER TRIAL QUART

A dollar invested in a trial can of this unusual cleaner will prove that you can cut your type and fountain cleaning costs in half and will prepare the way for important savings through the year.

Trial Quarts \$1.00

Gallon Cans \$3.00

CHALMERS CHEMICAL COMPANY

Specialists for over 20 Years in Solvents and Detergents

123 CHESTNUT STREET

NEWARK, NEW JERSEY

Wire stitch it on a N^o 3 BOSTON

SIMPLICITY OF OPERATING MECHANISM AND A VERY HIGH QUALITY OF WORK, EASILY HANDLED, CHARACTERIZE THIS MOST POPULAR BOSTON WIRE STITCHING MACHINE

Nearly 2200 of the No. 3 alone have been sold and the demand is as strong as ever. It is adapted to all general classes of wire stitching of a thickness

capacity from two sheets to one-half inch. The speed

may be upward of

200 stitches per minute

when equipped with

the newly designed ex-

panding ring clutch. Per-

fectured wire straightener and

improved supporter mechanism

are also new features. Wire used is from

No. 30 round for thin work to No.

21x25 for maximum thickness. A pol-

ished and nickel plated combined flat

and saddle table, with work guide and

work stop, is positioned for the two

classes of stitching instantly without

the use of tools. For unusual work re-

quiring stitching well in from the edge an extension table is provided at small extra expense. Wire clips are built into

the machine, and the operator

Turning

makes all of the changes for different classes of work.

the Handwheel

Regular head makes

To Gauge the Thickness of

a half inch width of

Work Automatically

stitch. Parts may be

Adjusts all

obtained for a $\frac{3}{8}$ inch

Parts

width, or a new complete

head for $\frac{3}{4}$ inch width, mini-

mizing the pulling out of inside

pages on thin coated paper work. *Boston*

Wire Stitchers reduce bindery expense to a

minimum.

The No. 3, all regular sizes of Boston

Wire Stitchers for printers and binders,

spare parts and the best grade of tinned

steel bookbinders' wire are carried in

stock by our Selling Houses.

*Quotations and illustrated catalogue
mailed on request*

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent

GARAMOND AND GARAMOND ITALIC TEAGUE BORDERS

-they lie flat

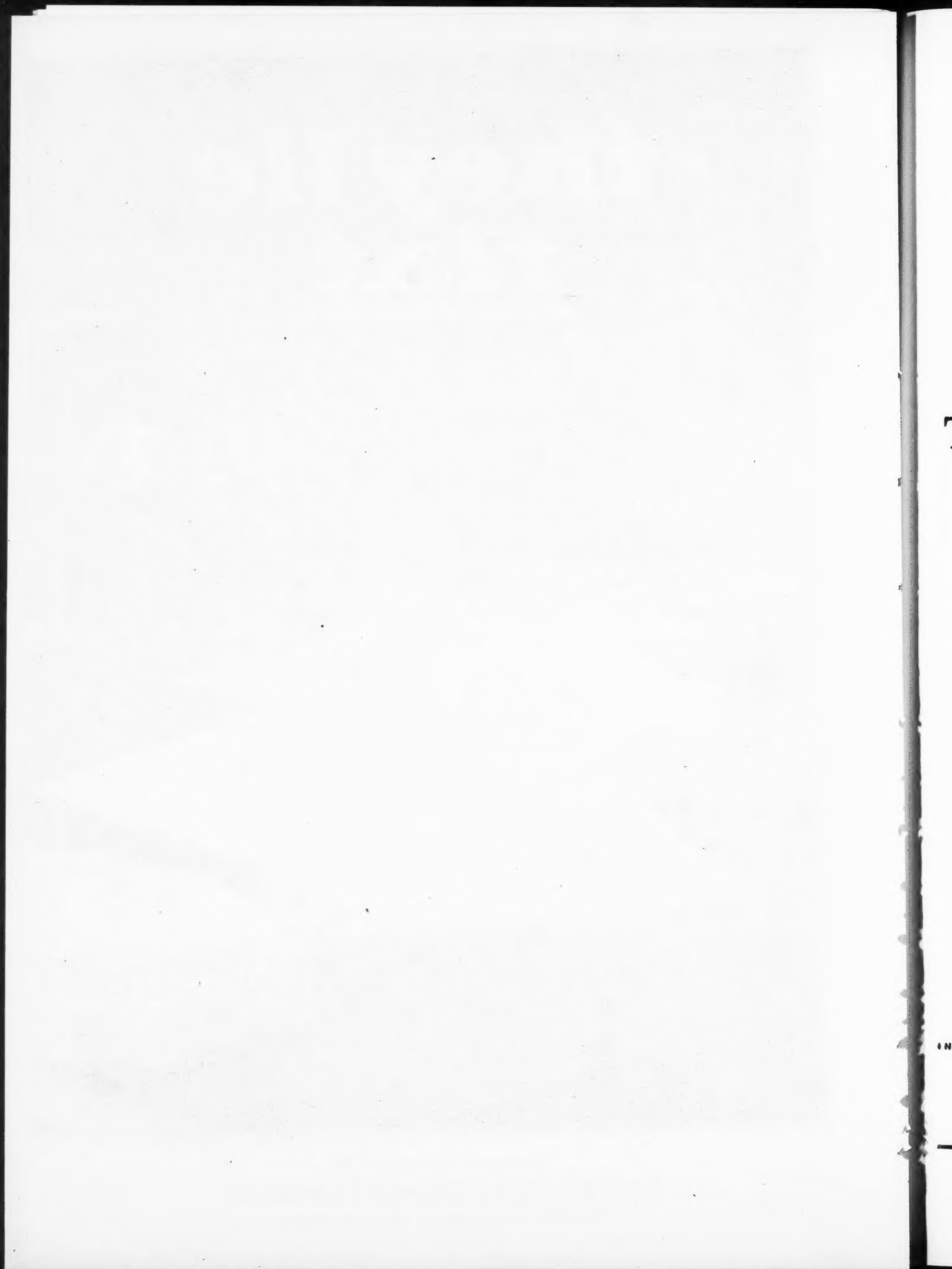
Mid-States
GUMMED PAPERS



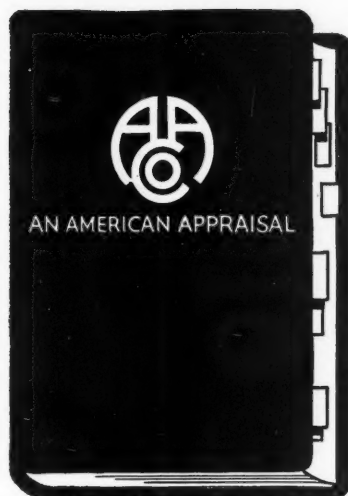
A Generous
Assortment
of Whites
and Colors

Manufactured and Guaranteed by
MID STATES GUMMED PAPER CO.
2433 So. Robey Street, Chicago, Illinois.

If your Dealer
does not carry
them write direct
for samples



Send for the
monograph
"Appraisals as
a Foundation
for Property
Records"



An American Appraisal provides the facts for setting up proper depreciation charges on the plant books of account

Their Treasurer paid \$1624.37 for this

Without it they could not tell what their profits and costs really are or have been—nor could their accountants or bankers tell

THEY are one of thousands of examples that show the swiftly growing realization by managers, accountants, and bankers that permanent assets—a company's property dollars—are harder to keep track of than currency dollars, and have just as important a bearing on costs and profits.

The usual books of account do not, and often cannot, keep proper track of property dollars. An additional book is needed, An American Appraisal.

It costs no more than a ledger costs per year, and can quickly earn many times its price.

The usual books of account and their keepers generally do not and cannot distinguish accurately between capital and expense charges. An American Appraisal enables them to do this.

The usual books of account generally apply depreciation by rule-of-thumb methods. They are unable to check the accruals by the only accurate method, namely, a disinterested, thorough and expert examination of the property,

the findings of which are checked by really available data on similar property.

An American Appraisal checks depreciation due to wear and tear, exhaustion and obsolescence in this disinterested, thorough and provable way and supplies the data for more accurate computation of costs and profits.

In this and many other ways An American Appraisal is an indispensable check on the books of account.

It is the product of a company maintaining an organization of more than a thousand members to insure accuracy and provability in property analysis and valuation.

A generation of experience checks its judgments on depreciation and obsolescence.

The superiority of its work and methods has made it the largest appraisal organization in the world.

Send for the monograph "Appraisals as a Foundation for Property Records."

THE AMERICAN APPRAISAL COMPANY • MILWAUKEE

Atlanta, Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Minneapolis, New Orleans, New York, Philadelphia, Pittsburgh, San Francisco, St. Louis, Seattle, Syracuse, Washington. The Canadian Appraisal Company, Ltd., Montreal, Toronto

INVESTIGATIONS VALUATIONS, REPORTS — INDUSTRIALS, PUBLIC UTILITIES, NATURAL RESOURCES



An American Appraisal

THE AUTHORITY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

HAMILTON

Monotype Keybank, Keybar and Storage Cabinet



Steel, No. 13638
Wood, No. 3638

THE lower bin at left is for the storage of rolls of paper. The upper bin is for storage of empty Drums. In the middle section the two drawers at top are for carrying tools and appliances and Job Jackets and for the general convenience of the operator. The four trays in middle section under the drawers are for Keybanks. In the section at right are eight pairs of extra heavy angle-iron runs on which eight Keybars may be suspended. The top and shelf at rear of top are for laying out copy, Drums required for work in hand, Job Jackets, sorts, etc. The cabinet is covered with three sliding doors, which are omitted from this illustration so as to show interior arrangement.

Size over all, 48 $\frac{1}{8}$ in. long, 22 $\frac{3}{8}$ in. deep and 42 in. high. Height to working top, 30 in.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by all Prominent Type Founders and Dealers Everywhere

Not Fool-Proof

[A Lawyer, or an Expert Witness, who accepts a retainer at first hand, without consideration of the probity in the case, is usually regarded as acting within the ban of permissible "ethics"; but, fortunately, there are exceptions, as those who elect to serve on the side defined by character and equity.]

The foregoing equally applies, in principle, to commercial transactions, as between a vendor and a vendee, and represents our position. To illustrate the point, we neither seek nor desire the patronage of half-baked and fly-by-night aspirants for membership in the Art Preservative of Arts: firstly, in that they stand in the way of the more worthy; and, secondly, their utilization of a precision tool is likely to be discreditable to the designer and builder.

Our Presses are NOT "fool-proof." We probably could not make them to comply with that stipulation, nor would we if we could; for, like lawyers who defend themselves, our principal clientage would be in the fool-class.

With respect to the materialistic purpose of this presentment: Our "Colt's Armory" and "Laureate" Platen Printing Presses are designed and constructed for producing the VERY highest grades of commercial printing at a lower first cost than is otherwise attainable; and the More Accomplished is the Craftsmen who operate them, the farther are they removed from the kind who are in need of fool-proof machinery, the better will be the results and the more complete the satisfaction to all concerned.

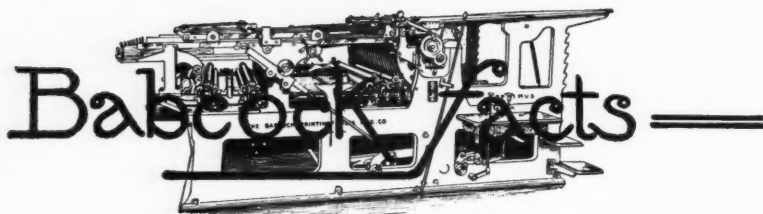
With our equipment, the artistic sense inherent in Master Printers will be gratified by the product; and, which is not to be sneezed at, " 'twill put money in THEIR purses."

*Therefore, Being Imbued with Certainty as to the Outcome, We Confidently
Solicit the Patronage of Graduates in the Art, from whom
Enquiries are Cordially Invited.*

Thomson-National Press Company, Inc.

Nott and East Avenues, Long Island City, New York
Fisher Building, Chicago

Also Branch Houses of American Type Founders Company and Barnhart Brothers and Spindler.



—Two Ways of Saying It:

*“We are Printers.”

**“We are MANUFACTURERS OF PRINTING.”

*Art. **Art—Commercialized.

INATTENTION to “little things” in the cylinder pressroom is one of the contributing causes of high production costs.

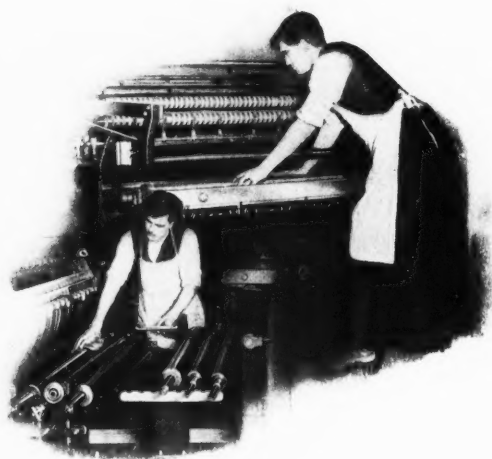
For example:—If it takes just ten minutes longer to wash the rollers on one press operating at 1,800 impressions per hour than it would on another, then the other press has a production advantage of 300 marketable impressions every time the rollers are washed.

Multiplying these 300 impressions by the number of presses in use brings to light some very interesting, but often neglected, figures.

The modern Manufacturer of Printing has learned that the time-savers built into Universal Equipment Babcock Presses reduce operating costs and increase production without sacrificing quality.

THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

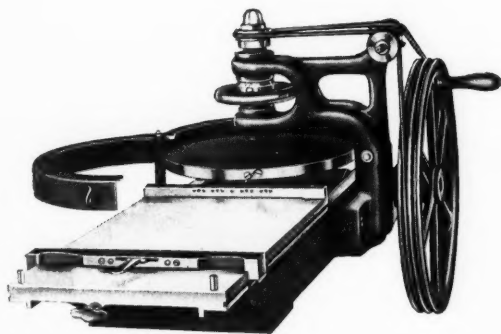
New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago
1218 Chestnut St., Philadelphia



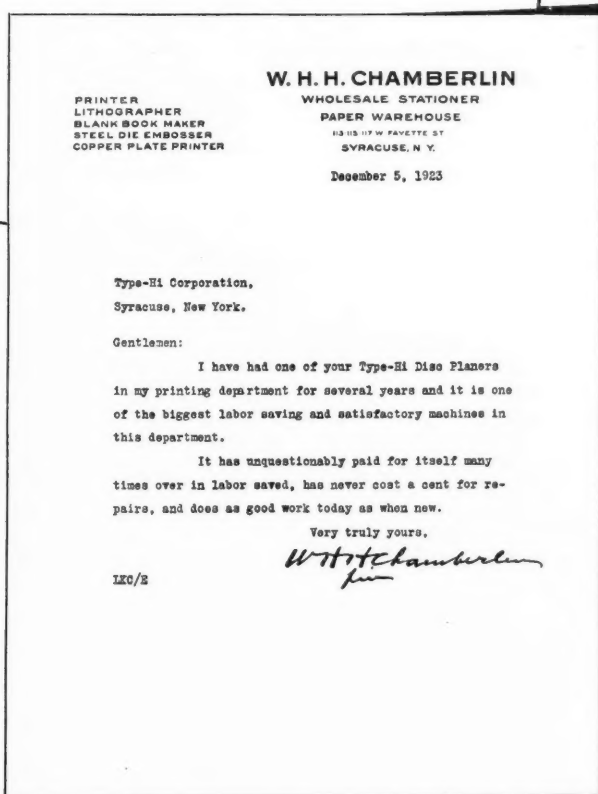
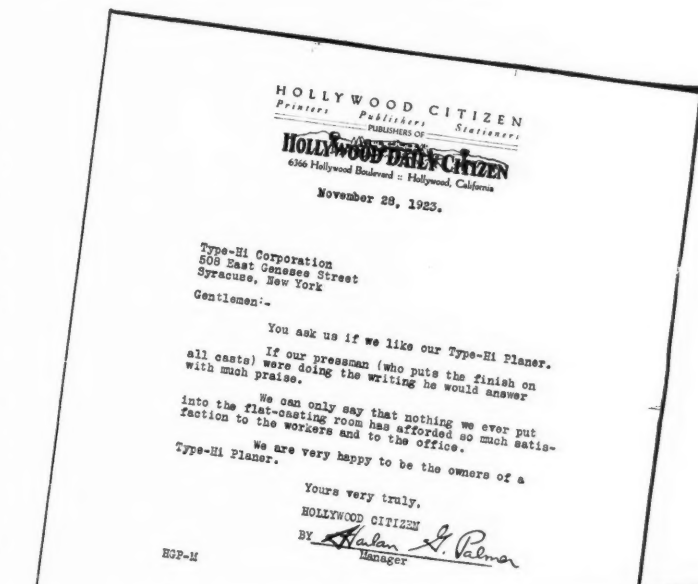
Users Tell Us TYPE-HI Pays Its Way

PRINTERS, Engravers, Electrotypers, and Lithographers in every section of the United States testify to the efficiency of TYPE-HI Disc Planer. Get better printing results by making cuts level. TYPE-HI Disc Planer does the work of much more costly machinery—and saves valuable time for the make-ready man.

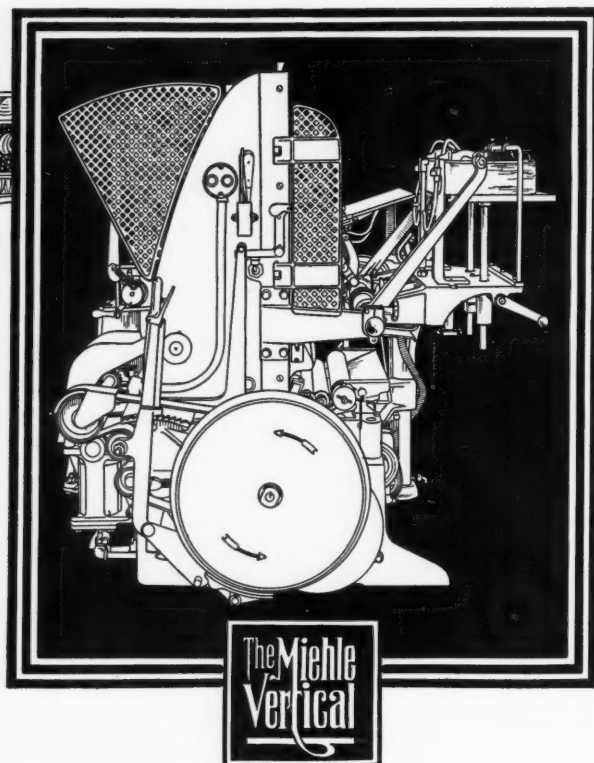
Write today for our TYPE-HI Booklet which tells how this machine can save money for you.



TYPE-HI CORPORATION
508 East Genesee Street
SYRACUSE, N. Y.



TYPE-HI DISC PLANER



INVESTIGATE

THE Miehle Vertical will do more work in a given time than any other job press, and do it better. No claim is made for the Miehle Vertical that is not based upon actual experience, many times repeated. No claim is made that cannot be demonstrated in your own shop.

It is well to investigate all claims of this sort, no matter who may make them.

The fullest investigation of every claim made for the Miehle Vertical is invited.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth & Robey Streets, Chicago

Sales Offices in the United States:

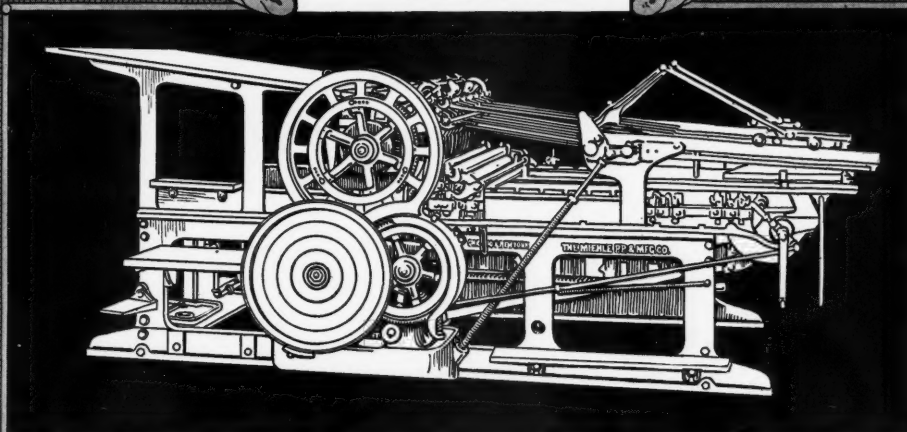
CHICAGO, ILL., 1218 Monadnock Bldg.
NEW YORK, N. Y., 2640 Woodworth Bldg.
PHILADELPHIA, PA., 1015 Chestnut Street

BOSTON, MASS., 176 Federal Street
DALLAS, TEX., 312 Central Bank Bldg.
SAN FRANCISCO, CAL., 693 Mission Street

ATLANTA, GA., Dodson Printers Supply Company

Distributors for Canada: Toronto Type Foundry Co., Ltd. Toronto, Canada

The Miehle



SMOOTHNESS

THE smooth running of the Miehle is a mark of the near approach to perfection in the design and building of the press. It is indicative of its beautiful balance; of the complete suitability of each part for the function it has to perform.

And, above all, it is insurance of long wear, of the absence of strain of any kind. It is one of the characteristics of the press which make it impossible to set any limit to its years of usefulness.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block

PHILADELPHIA, PA., 1015 Chestnut Street

BOSTON, MASS., 176 Federal St.

NEW YORK, N. Y., 2640 Woolworth Bldg.

DALLAS, TEX., 611 Deere Bldg.

SAN FRANCISCO, CAL., 691 Mission St.

ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Why you should use
Bingham's Composition
Rollers

No. 2 of a Series of Facts

Economy

in Materials and Labor



BINGHAM'S Composition Rollers possess a degree of suction and tackiness which insures uniform ink distribution, thereby reducing ink consumption to a minimum. With good distribution, less make-ready is required and slip-sheeting frequently obviated.

The durability of Sam'l Bingham's rollers insures continuous operation of your presses and invariably speeds up production. If you would produce high grade presswork economically, use Bingham's Composition Rollers.

To better serve printers who desire these qualities, we maintain eleven completely equipped roller factories—so located as to give overnight express service to printers in the territories we serve.

Use Our Red Labels—Ship to Our Nearest Factory

Sam'l Bingham's Son Mfg. Co.
636-704 Sherman St., Chicago

PITTSBURGH
88-90 South 13th St.

KANSAS CITY
706-708, Baltimore Ave.

CLEVELAND, OHIO
1285 West Second St.

DALLAS
1306-1308 Patterson Ave.

DES MOINES
1025 West Fifth St.

ST. LOUIS
514-516 Clark Ave.

ATLANTA
40-42 Peters St.

INDIANAPOLIS
151-153 Kentucky Ave.

MINNEAPOLIS
721-723 Fourth St., So.

SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

For 75 Years Bingham's Reliable Printers' Rollers

A Typical INTERTYPE Equipment

thirty-point cloister bold—

also eighteen-point, including the figures, \$1234567890, runs in the left and center

1st Main Magazine

2nd Main Magazine

3rd Main Magazine

In this magazine is the useful 12-point KENNTONIAN—caps, lower case, figures \$1234567890. and points. This face will commend itself to all the printers and publishers

Combined with the Kenntonian is 12-point CLOISTER BOLD—caps, lower case, figures \$1234567890, and points. Cloister needs no introduction to those who know

This magazine carries 8-point KENNTONIAN—caps, lower case, figures \$1234567890, and points. Changes from this magazine to either of the others are made in a few seconds, and all magazines are easily removed

With the 8-point Kenntonian is combined the 8-point CLOISTER BOLD—caps, lower case, figures \$1234567890, and points. This makes a very practical equipment, as the Cloister Bold can be used for various headlines

This entire page was set on an Intertype in Kenntonian and Cloister Bold

1st Side Magazine

THE EIGHTEEN POINT
CLOISTER RUNS INTO

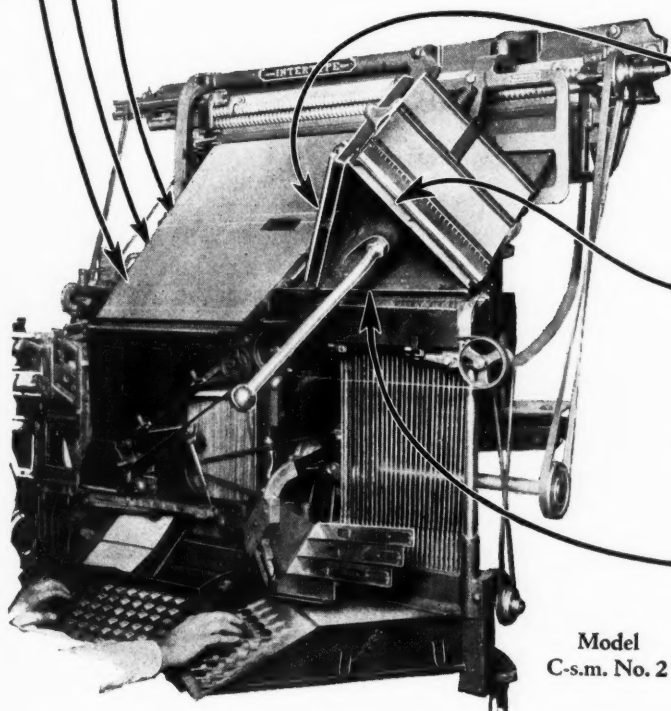
2nd Side Magazine

THIRTY POINT
BOLD IN THIS

3rd Side Magazine

THIRTY-SIX

Model
C-s.m. No. 2

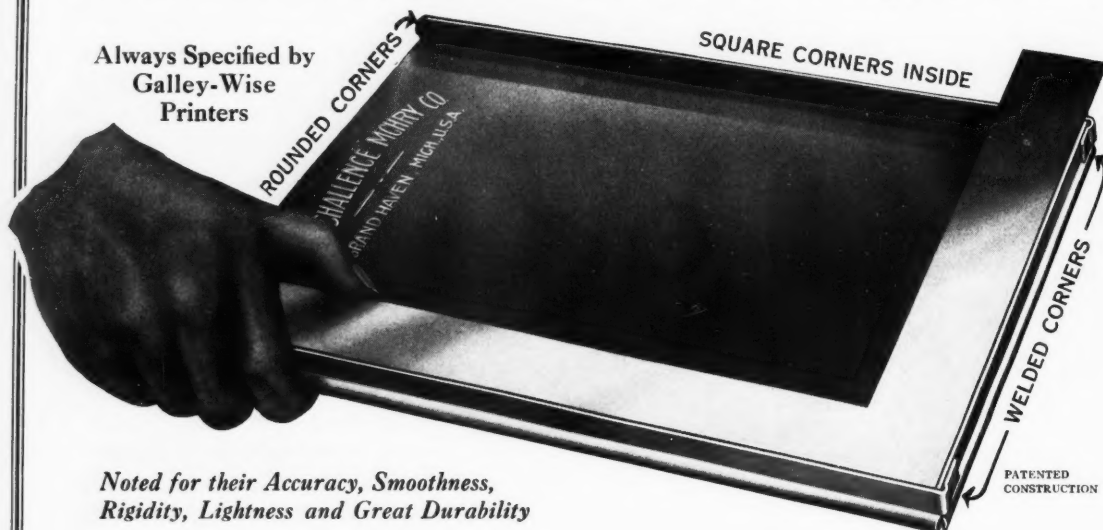


INTERTYPE CORPORATION, General Offices, 50 Court St., Brooklyn, N. Y.

New England Sales Office, 49 Federal St., Boston; Middle Western Branch, Rand-McNally Bldg., Chicago; Southern Branch, 77 McCall St., Memphis; Pacific Coast Branch, 560 Howard St., San Francisco; Los Angeles Sales Office, 1240 S. Main St.; Canadian Agents, Toronto Type Foundry Co., Ltd., Toronto; British Branch, Intertype, Ltd., 15 Britannia St., Kings Cross, London, W. C. 1

Challenge Pressed Steel Galleys

The Economical, One-Piece, General Purpose Galley



*Noted for their Accuracy, Smoothness,
Rigidity, Lightness and Great Durability*

No Chance for Sides of Galley to Damage Rules or Type

Challenge Pressed Steel Galleys are moulded into shape, each from a single piece of specially made and selected cold-rolled steel. They have reinforced electric-welded corners, square and smooth inside, and have a beaded edge of metal extending around bottom, which gives them extra strength and rigidity. This construction permits type to stand squarely on its feet, also provides drainage channels, which, leading to drainage holes in corners carry off all cleaning fluid, insuring freedom from rust and corrosion. The beaded edge is so designed that it does not leave a space for small type to lodge in and does not detract from the perpendicular sides which are the right height to keep the type squarely on its feet.

As an all-purpose job galley, for book, magazine and catalog work, tabular matter and all other forms necessitating clean, accurate proofing—as a newspaper galley, for linotype work, in the ad alley, in make-up, in the mailing department—as a storage galley in connection with any of the modern storage cabinet systems—the one-piece Challenge Pressed Steel Galley fills every requirement at an exceptionally low cost. They are made in all standard job, news and mailing sizes. Special sizes made to order promptly.

Send for Illustrated Literature describing Challenge Galleys,
Galley Cabinets, Galley Locks and Galley Storage Systems

Sold by all Dealers in Printers' Supplies — Be sure to specify "Challenge Pressed Steel Galleys"

Canadian Representative: GRAPHIC ARTS MACHINERY LIMITED, Toronto

Mfd. by **THE CHALLENGE
MACHINERY COMPANY**

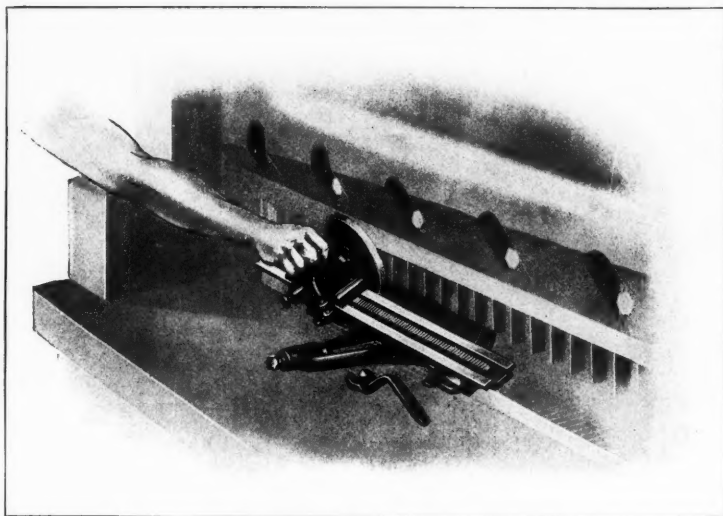
**Challenge
creations**
for
Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.
CHICAGO
124 S. Wells Street
NEW YORK
220 W. 19th Street

You Are Keen, of Course

But How About That Knife in Your Paper Cutter?

An M & W Knife Grinder, a willing man of common skill, and five minutes, will give as keen an edge as you could wish—and without the knife Leaving the Cutter!



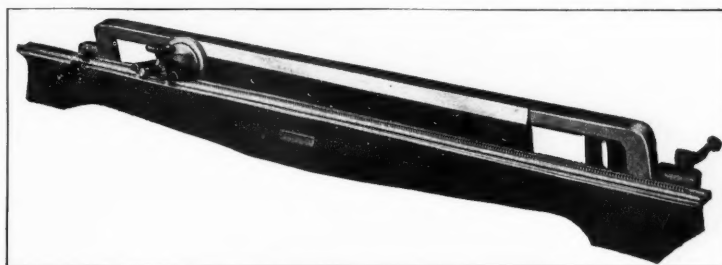
M & W REGULAR KNIFE GRINDER

The M & W Regular Knife Grinder

Illustrated on the left, is carefully and scientifically made, is adjustable to any cutter, will never injure the knives and can be used by any one. The Grinder will keep your knives in good condition thus lessening the strain on the machine itself, and will save at least 75%

of the cost of sharpening. To permit grinding extra knives out of the machine in spare moments we make a Holder in which our Regular Grinder Fits.

The machine illustrated on the right, like the Regular Grinder, is mechanical in its adjustments, so the operator can not go wrong. The edge of the Knife comes up keen and perfectly true and with a standard, uniform bevel.



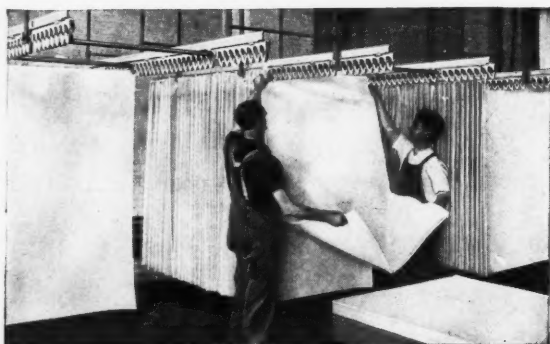
M & W SPECIAL No. 2 GRINDER

The ideal machine for the large plant or for a community of plants in the smaller towns where the question of knife grinding is a problem.

THIS MACHINE *is for* SHARPENING KNIVES OUTSIDE THE CUTTER ONLY

Morgans & Wilcox Mfg. Co.

Factory and Main Office: MIDDLETOWN, N. Y. Send for Catalogue—Seventh Edition



Typical installation in operation

This equipment is constantly increasing in use by both large and small Lithographers and Printers with installations running from two to two hundred strips each.

Catalogue and Complete Information on request.

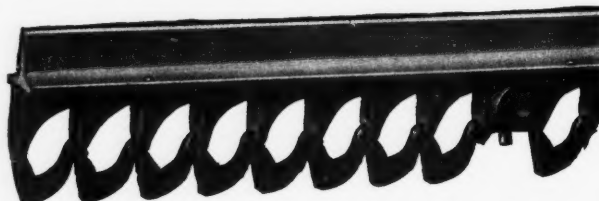
**Southworth Machine
Company**

PORTLAND, MAINE, U. S. A.

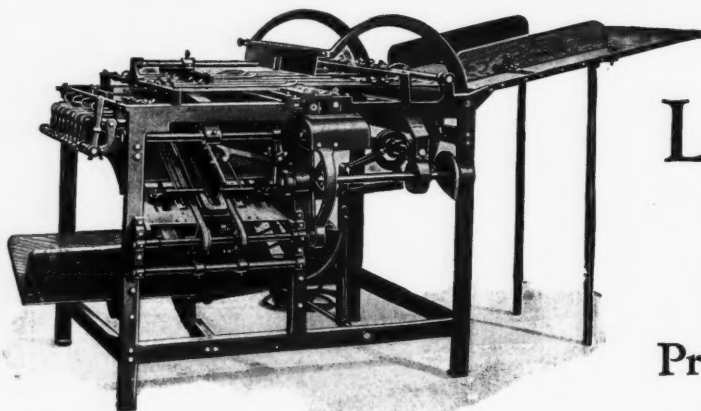
HOLDFAST HANGERS

*An Indispensable Adjunct
to the Offset Press*

This device is especially designed for Seasoning of Paper Stock and insures Perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust or stain.



Construction—Showing a portion of one Standard 9 foot Strip



The LIBERTY

Range: 5½x6 to 22x32.

Angles, Parallels, or
Combinations of Both.

Prices, \$510 to \$990

Complete with Motor

Embodied in the Liberty is the combination that Printers looked forward to for years! A strictly high-grade, accurate Folder at a price that is unquestionably just. Your opportunity to increase your profits is here.

The simplicity of the Liberty enables you to turn your loss into profit, by simply making a small investment.

THE LIBERTY FOLDER COMPANY, Sidney, Ohio

Originators of SIMPLE FOLDERS

Agencies in all the Principal Cities



THE AULT & WIBORG CO.
CINCINNATI
INKS FOR ALL THE GRAPHIC ARTS

Red 1521-50

Blue 1535-13

Black 1498-39

*Good Printing is as much dependent on
Good Rollers as it is on
Good Inks —*

to get the Best Results use

IDEAL ROLLERS

*Scientifically made
Rollers of Precision,
that will not melt;
that will not shrink;
that will not expand;
that are unaffected by
climatic or atmospheric changes;
that are correctly made
to economically distribute*

The AULT & WIBORG CO.

Sole Selling Agents

CINCINNATI

"Here and Everywhere"

NEW YORK
BOSTON
PHILADELPHIA
BALTIMORE
CHICAGO

ST. LOUIS
CLEVELAND
BUFFALO
DETROIT
MILWAUKEE

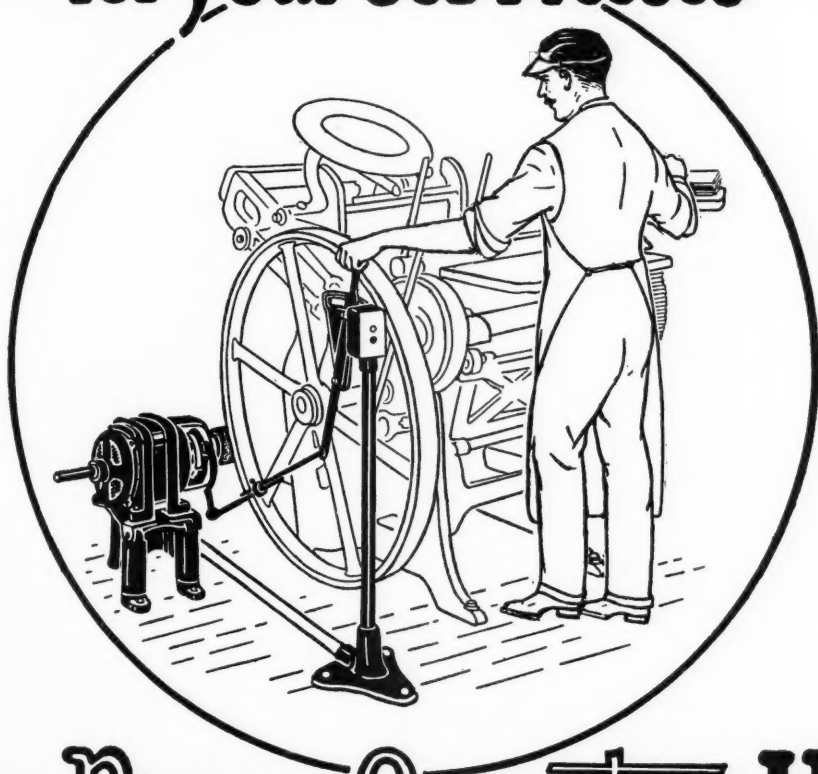
MINNEAPOLIS
ATLANTA
FORT WORTH
SAN FRANCISCO
LOS ANGELES

TORONTO, CAN.
MONTREAL, CAN.
WINNIPEG, CAN.
BUENOS AIRES, ARG.
ROSARIO, ARG.

CORDOBA, ARG.
RIO DE JANEIRO, BRAZIL
MONTEVIDEO, URUGUAY
SHANGHAI, CHINA
CANTON, CHINA

HANKOW, CHINA
TIENSIN, CHINA
HONGKONG
LONDON E. C., ENG.

Here is a new Control for your Job Presses



The Press-O-matic Unit *Saves Time~Reduces Waste~Increases Profits*

"A distinctive achievement in job press control," says one printer about the new Press-O-Matic unit. "A striking improvement over old methods," says another. Everywhere the Press-O-Matic unit is gaining instant favor and approval.

The Press-O-Matic speed lever gives the pressfeeder better and smoother control. It is placed in a convenient position with a speed scale that enables the pressman to run the press at any speed he desires.

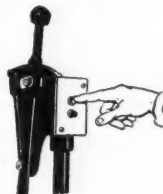


The reliable Kimble motor, used by printers since 1905, is also improved and furnished either for friction drive, belt drive or bracket mounting.

The entire speed control is simple and compact. There are no complicated controller boxes to install. The 4-to-1 speed range is obtained by shifting the motor brushes with the Press-O-Matic speed lever. There are no controller contacts to burn out.

Push-button control is another distinctive Press-O-Matic feature. Set the speed lever for any running speed and then start or stop the press by touching the Press-O-Matic buttons.

The Press-O-Matic unit is the last word in job press control. It has revolutionized old methods and brought a new era of greater efficiency. Be sure to write for illustrated bulletin, today.



KIMBLE ELECTRIC COMPANY
2408 West Erie Street Chicago, Illinois

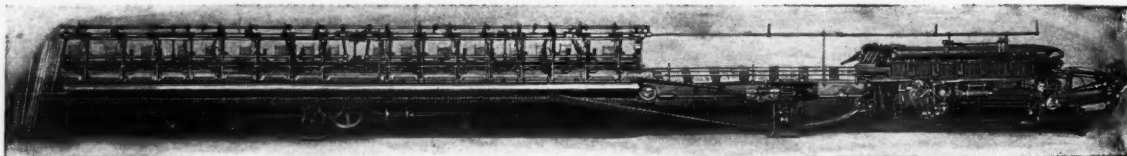


MANUFACTURERS OF VARIABLE SPEED MOTORS FOR PRINTERS SINCE 1905

JUENGST

Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion

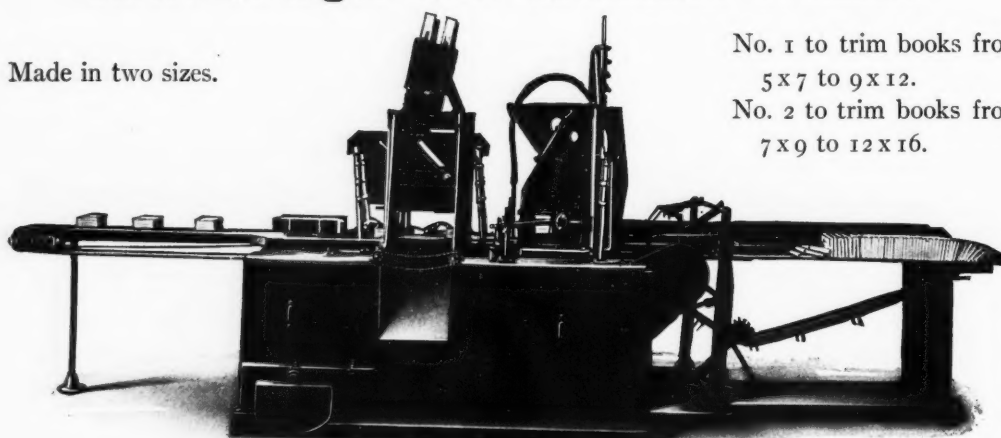


Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from
5 x 7 to 9 x 12.

No. 2 to trim books from
7 x 9 to 12 x 16.

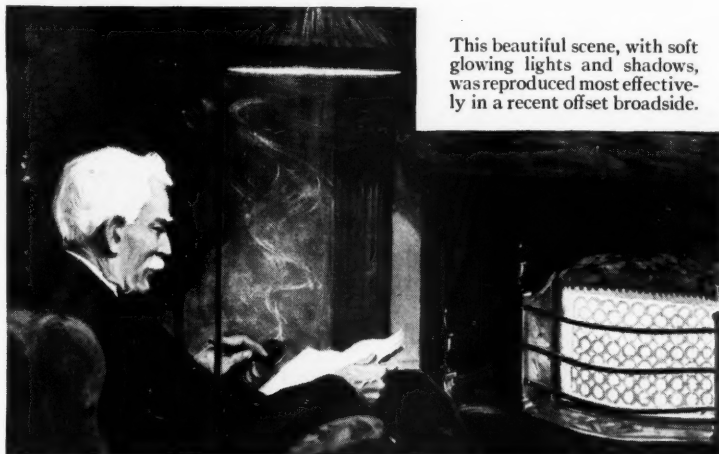
PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.

416 N. Y. World Building, New York City



This beautiful scene, with soft glowing lights and shadows, was reproduced most effectively in a recent offset broadside.

"Effects" by OFFSET

After your direct-by-mail department "works up" an effective layout—after effective copy has been prepared—be sure that the finished job will radiate all the effectiveness you planned.

If it *should* be produced Offset, be equipped to produce it that way. Install an offset department and route to it the certain kinds of work which *belong* to offset. Be able to advise your customers whether offset or letterpress will give the most effective results.

A Harris representative will explain in detail. Write the nearest office.

The Harris Automatic Press Company

Pioneer Builders of Successful Offset Presses

New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES

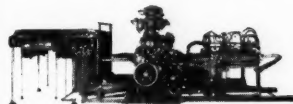


Low cost of medium large runs and up.

Speed of running—
an impression every
revolution.



Ideal for Direct by
Mail work. Offset
emphasizes selling
points, bulks up,
withstands mailing
and folds well.



Built in standard sizes, from 17 x 22
to 44 x 64. Two 2-color models.

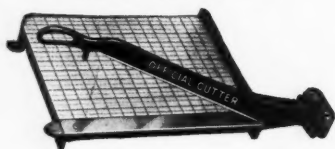
HARRIS

offset  presses

GOLDING APPLIANCES

Handy Articles for Every Print Shop, Factory and Office

THE OFFICIAL CUTTER



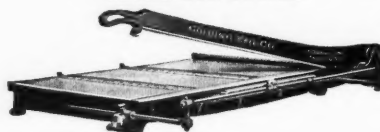
Official Card Cutter

Made in sizes of 12 and 16 inches. Ruled table. Iron frame. Spring-back handle. Oak table. Graduated size gage. Low priced.

Boston Card Cutter

Made in sizes of 12, 16, 24 and 36 inches. Front, side and back gages of steel. Iron frame. Mahogany table. Graduated rule.

THE BOSTON CUTTER



TABLET PRESS



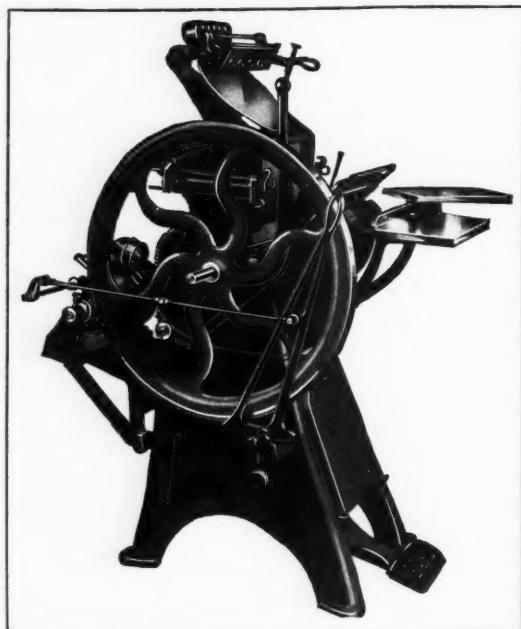
Tablet Press

Two sizes. Hold up to 5,000 sheets of stock of size up to 8½ x 16 inches. Iron frame. Steel rods. Screw clamp. Oak trough.

Little Giant Lead and Rule Cutter

Two styles. Four sizes. Gages from 80 picas back to 120 picas back and 84 picas front. Balanced handle. Large bearings. Wearing parts all steel. Powerful and easily operated.

LITTLE GIANT Lead and Rule CUTTER



The Pearl Press

Makes the Small Jobs Pay Big Profits

Has a maximum speed of 3,600 impressions per hour. It is easily fed on an average of 3,000 impressions per hour. The boys and girls enjoy feeding it. The makeready is handy and convenient. The distribution is automatically controlled by a full length fountain, three form rollers and a revolving disc. Rigid impression. Quality of production excellent.

The Pearl is the smallest and lowest priced hand feed power platen press made. It is very durably constructed. The cost of maintenance is practically nothing.

The illustration shows the Pearl Press of size 7x11 inches complete with full length fountain, counter, safety feed guard, individual electric motor.

A job print shop is not complete without the Pearl.

All Golding Products for Sale by Type Founders and Dealers.

GOLDING MANUFACTURING COMPANY

FRANKLIN, MASSACHUSETTS

Chicago Office: 469 Transportation Building

Telephone Harrison 5936

We also manufacture the Golding Art Jobber, Golding Jobber, Official Hand Press, Golding Hand Clamp Power and Hand Lever Paper Cutters.



You Expect Your Pressman to get Results

"You can't get a clean shave with a nicked razor, nor can you get a clean impression from badly finished, inaccurate electrotypes."

Given good plates to work with, the average pressman will turn out a good job without loss of time and ask favors of no one. The quality of the printed job however can only be as good as the plates used to print it.

"Lead Mould" electrotypes need no apologies and when you examine the cost sheet of a job printed from our plates, you will be pleased at the reduction of makeready time.

Plate Makers to the Graphic Arts

LEAD MOULD ELECTROTYPE FOUNDRY, INC.
216-222 West 18th Street New York, N. Y.

Better Bound Books

*Can only result when consistently bound
with reinforcements in the vital parts*

Perhaps you have overlooked this fact. It would mean more to you if you had a complete array of samples of BETTER BOUND BOOKS before you.

All branches of edition, library and blank book binding, tablet, pocket check, pass book, pamphlet and catalog binding are represented in the set of samples we will send you on request.

Write us today, we will tell you what you should know about
BETTER BOUND BOOKS and BRACKETT
STRIPPING MACHINES.

The Brackett Stripping Machine Co.

TOPEKA, KANSAS

AGENCIES: LONDON, CAPE TOWN, SYDNEY, TOKYO

"Most Reliable, Efficient, and Safe"

That is the consensus of opinion often expressed by pressmen when asked about the *Craig Electro-Magnetic Gas Device*.

At this season of the year, when static electricity causes trouble, why not install a *Craig Device* in your plant and give it a trial? It will eliminate offset, static electricity, slip-sheeting, and reduce spoilage to a minimum.

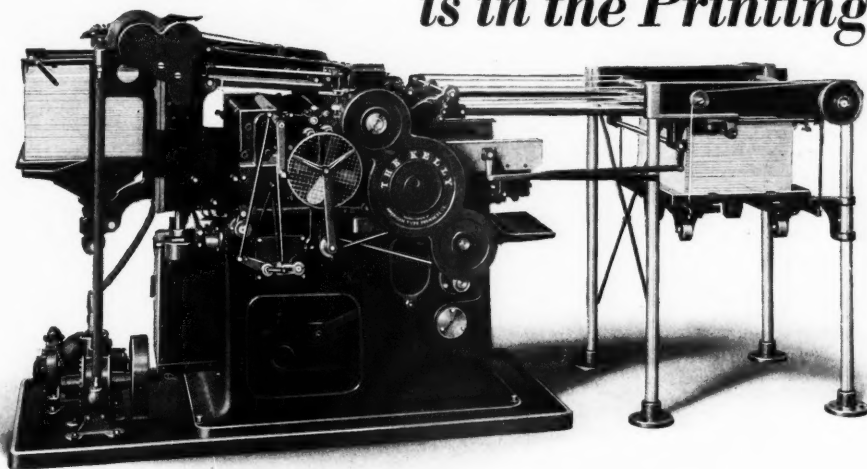
Put this device to any test, and if it does not prove to be all that we claim for it we will gladly take back the device. Our experience has shown that wherever the *Craig Device* has been installed it has always given satisfaction.

Send for our booklet, "Speeding Up The Presses." It tells how the profits have been increased in many large printing plants.

CRAIG SALES CORPORATION

636 GREENWICH STREET, NEW YORK CITY

The Proof of the Press is in the Printing



*APPLY this test to the **KELLY** AUTOMATIC and other presses, then decide which press you should have*
Investigate for your own protection!

SOME printing presses are usable for the class of work they were built to handle, *if* they continue operating without annoying breakdowns and *if* their mechanism proves such that operators are able to master them with a minimum of effort. Place difficult printing on these presses and they fail, or, at best, operate only indifferently well. The Kelly Automatic is without these qualifying *ifs*; it *is* satisfactory, it is in daily operation in printing plants using more than 3100 presses, and handles a range of work in size, ink covering and quality that is unequalled. Difficult printing

does not jolt the Kelly. Testimonial letters proving these statements have been received by the hundreds. Copies are available for those interested.

Kelly Automatic Presses are installed and producing high-grade work in many of the best-known printing plants in the country singly and in groups up to fifteen.

What a happy experience with Kelly Automatic Presses the many multiple equipped plants must have enjoyed! Kelly Press production, quality of work, the low printing costs and conveniences have made this large sale possible.

Write for catalogue and quotations.

American Type Founders Company

SELLING HOUSES IN PRINCIPAL CITIES

SET IN THE BODONI FAMILY JAGUISH BRASS RULE ORNAMENTS AMERICAN BORDER



Model
A-3
Trimosaw

A Few Prominent Users of

TRIMOSAW

GOVERNMENT PRINTING OFFICE	WASHINGTON, D. C.
W. P. DUNN CO.	CHICAGO, ILL.
FRED J. RINGLEY & CO.	CHICAGO, ILL.
AMERICAN LUMBERMAN	CHICAGO, ILL.
ROGERS & CO.	CHICAGO, ILL.
WM. MITCHELL PRINTING CO.	GREENFIELD, IND.
U. T. A. SCHOOL OF PRINTING	INDIANAPOLIS, IND.
EILERT PRINTING CO.	NEW YORK CITY
EASTMAN KODAK CO.	ROCHESTER, N. Y.
DE LAVAL SEPARATOR CO.	ROCHESTER, N. Y.
TODD PROTECTOGRAPH CO.	NEW YORK CITY
WELCH GRAPE JUICE CO.	WESTFIELD, N. Y.
BUEHLER PRINTCRAFT CO.	CLEVELAND, OHIO
GIBSON-PERRIN CO.	CINCINNATI, OHIO
U. B. PUBLISHING CO. (Otterbein Press)	DAYTON, OHIO
NATIONAL CASH REGISTER CO.	DAYTON, OHIO
GENERAL FIRE EXTINGUISHER CO.	PROVIDENCE, R. I.
E. T. LOWE PUBLISHING CO.	NASHVILLE, TENN.
FRANKLIN PRESS	DETROIT, MICH.
F. J. STROUP PRINTING CO.	DETROIT, MICH.
WEBB PUBLISHING CO.	ST. PAUL, MINN.
BUZZA CO.	MINNEAPOLIS, MINN.
SUCCESSFUL FARMING	DES MOINES, IOWA
THOMSEN-ELLIS COMPANY	BALTIMORE, MD.
FISS RUBBER CO.	CHICOPEE FALLS, MASS.
DIAMOND MATCH CO.	SPRINGFIELD, MASS.
ESSEX PUBLISHING CO.	ESSEX JUNCTION, VT.
SEEMAN & BLACKLOCK	DURHAM, N. C.

HILL-CURTIS Co.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1861
KALAMAZOO MICHIGAN



J. HORACE McFARLAND COMPANY
Harrisburg, Pennsylvania

August 18, 1901.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard cacking had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RMB/AM

J. HORACE McFARLAND COMPANY
Robert B. McFarland

THE HILL-CURTIS COMPANY HAS THE HONOR OF BEING THE FIRST TO MANUFACTURE AND MARKET THE CARMICHAEL RELIEF BLANKET. IT IS THE ONLY RELIEF BLANKET WHICH IS MADE IN THE UNITED STATES. IT IS THE ONLY RELIEF BLANKET WHICH IS MADE IN THE UNITED STATES. IT IS THE ONLY RELIEF BLANKET WHICH IS MADE IN THE UNITED STATES.

CARMICHAEL RELIEF BLANKETS

(Patented)

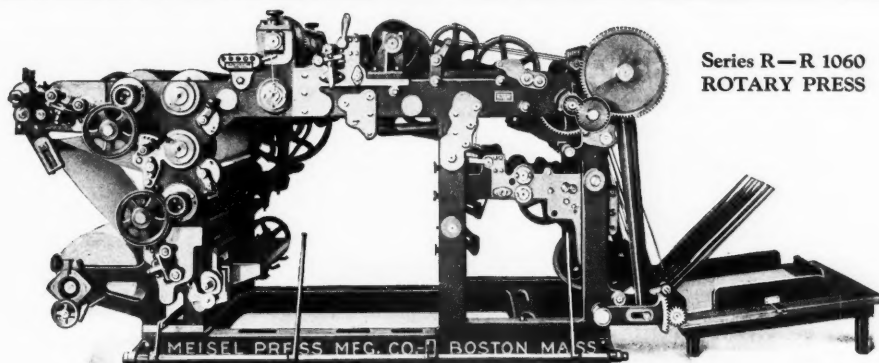
Cylinder Presses
Platen Presses
Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.



Series R—R 1060
ROTARY PRESS

Is Your Pressroom Equipment Inadequate?

Is it necessary to do big jobs on little presses? Does your lack of proper equipment for big jobs and long runs make your pressroom costs too high, that you can not properly meet competitive prices? If you are confronted with this problem, you should investigate Meisel Printing Machinery.

The building of flat-bed or rotary presses for the production of tickets, labels, coupons, transfers, wrappers, sales-books, magazines, pamphlets, etc., is our specialty, as well as a standard line, the outcome of many years' experience. Our standing as designers and builders of special presses to solve unusual problems is well known.

Send us your samples. A request for information incurs no obligation.

MEISEL PRESS MFG. CO., 944-948 Dorchester Ave., Boston, Mass.

Established 1882

Brown Folding Machine Co.

Erie, Pennsylvania

Manufacturers

Paper Folding Machinery

AGENCIES

CHICAGO
608 South Dearborn Street

NEW YORK CITY
38 Park Row

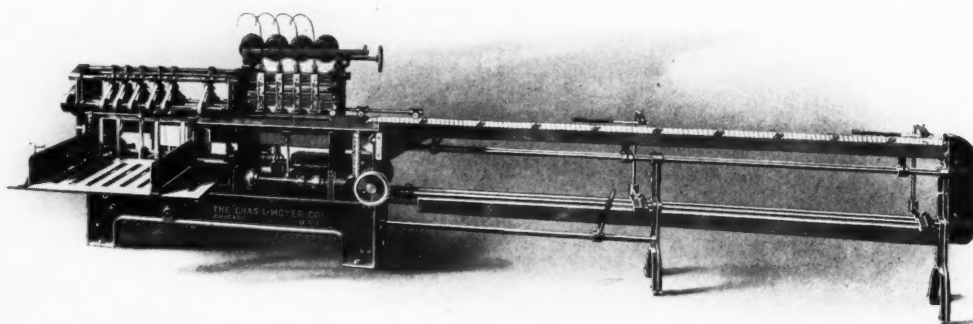
DALLAS
1102 Commerce Street

ATLANTA
J. H. Schroeter & Bro.

SAN FRANCISCO
500 Howard Street

TORONTO
114 Adelaide Street, W.

ENGLAND—Dawson, Payne & Elliott, Ltd., Otley



In Designing

The New Moyer Automatic Book Stitcher

Nothing has been spared to make the machine the very best that can be produced for stitching automatically with wire.

Our affiliation with the BOSTON WIRE STITCHER COMPANY gives us a combination which makes our machine as nearly 100 per cent perfect as is possible.

WE CAN AUTOMATICALLY GATHER AND STITCH EXTENDED COVERS

THE CHARLES L. MOYER COMPANY

2906 Carroll Ave., Chicago, Ill.

FOREIGN REPRESENTATIVES: CANADIAN-AMERICAN MACHINERY COMPANY, Ltd., 63 Farringdon Street, London, E. C., 4, England
TORONTO TYPE FOUNDRY COMPANY, Ltd., Toronto, Ontario, Canada

Chandler & Price New Series Presses

MADE IN FOUR SIZES:
8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

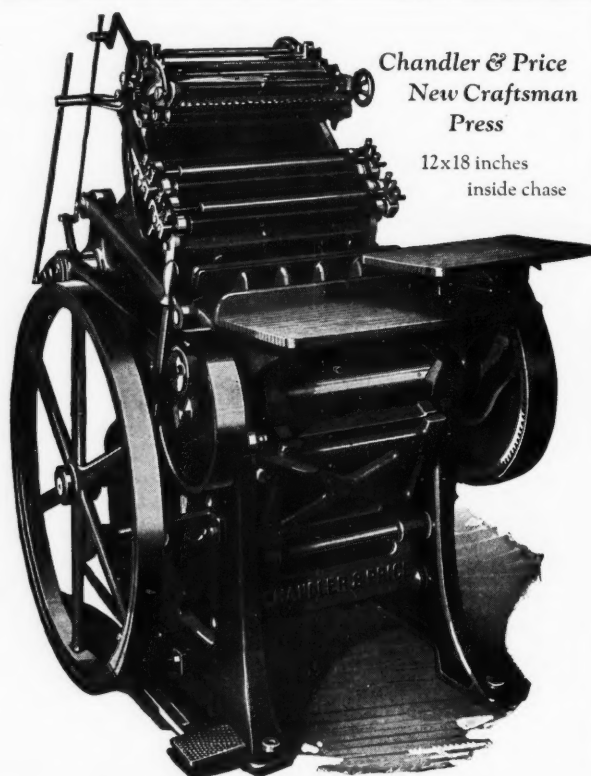
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

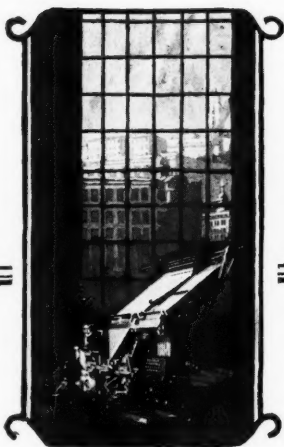
C. & P. Presses in stock at all Selling Houses

**American Type Founders
Company**



Chandler & Price
New Craftsman
Press

12x18 inches
inside chase



You'll
Like HOYT
Type Metal,
Too

HOYT TYPE METAL

Combination Metal

Those who want a metal suitable both for linotyping and stereotyping will find HOYT Combination Linotype and Stereotype Metal thoroughly satisfactory. It, too, has built into it the Hoyt ideals, and is backed by the HOYT Guarantee.

We also make

HOYT Faultless Linotype Metal

HOYT AX Monotype Metal

HOYT N. P. Stereotype Metal

HOYT Standard Electrotpe Metal

*Let us help you solve your type metal problems—write our Service Department.
Address Dept. P.*

HOYT METAL COMPANY
ST. LOUIS - CHICAGO - DETROIT - NEW YORK



Go to Goes for **The Goes Steel-Engraved Certificate Blanks, Bordered Blanks and Bond Blanks**

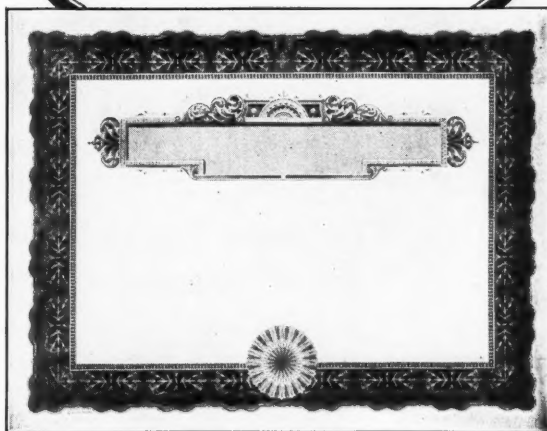
An entirely new and original assortment of
Steel-Engraved Blanks

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service for all your requirements.

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
45 West 61st Street, Chicago





No. 15126 Register Table

Our Register Table is a new departure in the construction of Printers' equipment. Built of plywood it is far stronger than any possible steel construction and will not swell, shrink or warp.

Failure of the finish and cabinet from rust, common to steel cabinets, is impossible. May be had in either Antique Oak or Olive Green Enamel finish.


THE CARROM COMPANY

LUDINGTON, MICHIGAN

Established 1889

Manufacturers of a Complete Line of Highest Grade Composing Room Equipment

FOR SALE BY ALL INDEPENDENT DEALERS



WOOD AND STEEL FURNITURE
FOR PRINTERS · INCLUDING CUT-COST
EQUIPMENTS · MADE BY
THE HAMILTON MANUFACTURING
COMPANY

✍

CARRIED IN STOCK FOR PROMPT SERVICE AT ALL OUR SELLING HOUSES
AMERICAN TYPE FOUNDERS COMPANY

SET IN GARAMOND CLELAND COMBINATION ORNAMENTS



Calvin Martin

NUREX Goes 'Round the World With Calvin Martin

NUREX the modern non-inflammable tabbing compound which has won such wide-spread favor in the printing and binding establishments of the Western World is now seeking new worlds to conquer. We have contracted for the services of Calvin Martin, well-known globe trotter, to take NUREX to Africa, Straits Settlements, India, China, New Zealand, and Australia.

We take this method of introducing Mr. Martin to readers and friends of The Inland Printer across the seven seas whom, with other good printers, we hope to interest in this product.

*NUREX—The Modern Product
for Tabbing, Tipping or Mounting*

**SAVES 50 PER CENT
IN LABOR**

NUREX—The only Non-Inflammable Tabbing Compound on the market. *Beware of Imitations!*—NUREX—Always ready for use—Must not be heated—Applied cold—Always dries in 3 to 5 minutes per coat—Does not become brittle—Never gets sticky in hot or damp weather—Never cracks under the cutter.

COLORS: Red or Natural **Put up in** Gallons or Quarts **Government Measure**

If your PAPER HOUSE can't supply you, write direct to

THE LEE HARDWARE CO.

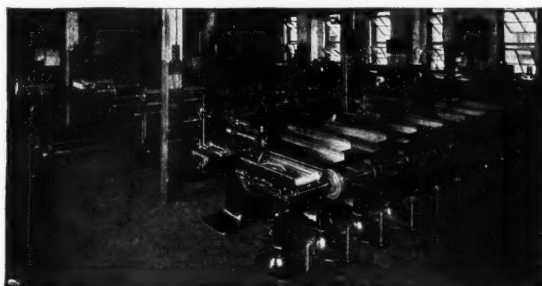
Salina, Kansas, U. S. A.



(Patented
June 1st, 1920.
Other Patents
Pending)

A Flexible Tabbing Compound

*A corner of the Assembly
Department, showing a
group of completed Wesel
Electric Proof Presses in
the foreground, ready for
shipment.*



Facilities for accurate and economical production are as essential as "know how." Our facilities are complete. They enable us to manufacture in its entirety, everything that bears the WESEL name. They enable us to create, develop, improve and perfect without compromise with ourselves or with you. Every WESEL product is built to meet a Quality Standard and not to match a price.

WESEL

F. WESEL MANUFACTURING CO.

Brooklyn—72-80 Cranberry Street
Chicago—431 So. Dearborn Street

More than 7000 Presses

ARE NOW EQUIPPED WITH THE

Chapman Electric Neutralizer

4147 ARE INCLUDED IN THIS PARTIAL
LIST OF USERS ON 5 OR MORE PRESSES

Alco Gravure Corp., Branches.....	15	Ginn & Co., Cambridge, Mass.....	51	Nevins Church Press, Bloomfield, N. J.....	6
Alpine Press, Boston, Mass.....	5	Globe Ticker Co., Philadelphia, Pa.....	5	New York Times, New York City.....	6
American Art Works, Coshocton, Ohio.....	8	Goes Litho Co., Chicago, Ill.....	8	New York World, New York City.....	17
American Book Co., Branches.....	56	Goldman, Isaac, Co., New York City.....	20	O'Brien, C. J., Co., New York City.....	16
American Colortype Co., Branches.....	57	Government Printing Office, Washington, D. C.....	108	Ockford Printing Co., Detroit, Mich.....	6
Anderson, Alexander, Toronto, Ont., Can.....	5	Great Atlantic & Pacific Tea Co., Jersey City, N. J.....	6	Owen, F. A., Pub. Co., Dansville, N. Y.....	8
Art Gravure Corp., Branches.....	7	Green, William, New York City.....	29	Periodical Press, New York City.....	14
Atlantic Printing Co., Boston, Mass.....	7	Griffith-Stillings Press, Boston, Mass.....	5	Phelps Publishing Co., Springfield, Mass.....	10
Barta Press, Cambridge, Mass.....	12	Grolier Crafts Press, New York City.....	5	Pictorial Review Co., New York City.....	64
Berkley Press, New York City.....	12	Haber, P. B., Printing Co., Fond du Lac, Wis.....	5	Pilgrim Press, Boston, Mass.....	8
Berwick & Smith Co., Norwood, Mass.....	48	Haddon Press, Inc., Camden, N. J.....	44	Pinkham Press, Boston, Mass.....	6
Best, W. S., Printing Co., Boston, Mass.....	9	Hall, W. F., Printing Co., Chicago, Ill.....	60	Plimpton Press, Norwood, Mass.....	25
Blade Printing Co., Toledo, Ohio.....	10	Hamilton Printing Co., E. Greenbush, N. Y.....	5	Poole Bros., Chicago, Ill.....	17
Blakely Printing Co., Chicago, Ill.....	10	Haywood Publishing Co., Lafayette, Ind.....	7	Procter & Collier Co., Cincinnati, Ohio.....	5
Blanchard Press, New York City.....	26	Heer, F. J., Publishing Co., Columbus, Ohio.....	7	Prudential Ins. Co. of America, Newark, N. J.....	27
Blakely Bleyer & Co., Brooklyn, N. Y.....	6	Henneberry Co., Chicago, Ill.....	12	Public Press, Ltd., Winnipeg, Man., Can.....	11
Bradstreet Co., New York City.....	12	Hewitt, Wm. G., Co., Brooklyn, N. Y.....	8	Publishers Printing Co., New York City.....	42
Braunworth & Co., Brooklyn, N. Y.....	15	Hillison & Etten Co., Chicago, Ill.....	9	Pugh, A. H., Printing Co., Cincinnati, Ohio.....	11
Brethren Publishing Co., Elgin, Ill.....	15	Hoard, W. D., & Sons Co., Fort Atkinson, Wis.....	9	Quadri Color Co., New York City.....	17
Brockway-Fitzhugh-Stewart, Inc., Brooklyn, N. Y.....	18	Homestead Co., Des Moines, Iowa.....	13	Rand, McNally & Co., Branches.....	62
Brooklyn Eagle, Brooklyn, N. Y.....	14	Homewood Press, Chicago, Ill.....	11	Rankin, J. C., Co., New York City.....	12
Brown & Bigelow, St. Paul, Minn.....	9	Housekeeper Corporation, Minneapolis, Minn.....	6	Rawleigh Co., W. T., Freeport, Ill.....	9
Brown, M. B., Ptg. & Bdg. Co., New York City.....	45	Howard, A. T., Co., Boston, Mass.....	13	Read Printing Co., New York City.....	10
Brush, O. B., Corp., Brooklyn, N. Y.....	45	Howell, F. M. Co., Elmira, N. Y.....	8	Rees Printing Co., Omaha, Neb.....	5
Bryant Press, Toronto, Ont., Can.....	6	Hunter Rose Co., Toronto, Ont., Can.....	5	Regan Printing House, Chicago, Ill.....	9
Butterick Publishing Co., New York City.....	51	International Magazine Co., New York City.....	10	Regenstein Colortype Co., Chicago, Ill.....	36
Buxton & Skinner Stationery Co., St. Louis, Mo.....	20	International Textbook Co., Scranton, Pa.....	12	Remington Printing Co., Providence, R. I.....	5
Capper Publications, Topeka, Kan.....	9	Interstate Printing Co., St. Louis, Mo.....	6	Review & Herald Pub. Assn., Washington, D. C.....	8
Carey Printing Co., Bethlehem, Pa.....	53	Jensen Printing Co., Minneapolis, Minn.....	9	Riverside Press, Cambridge, Mass.....	19
Carey Show Print, New York City.....	9	Jersey City Printing Co., Jersey City, N. J.....	12	Rockwell & Churchill Press, Boston, Mass.....	7
Case, Lockwood & Brainard Co., Hartford, Conn.....	11	Johnson & Johnson, New Brunswick, N. J.....	9	Rogers & Co., Chicago, Ill.....	8
Chapple Publishing Co., Dorchester, Mass.....	19	Joyce, Kane & Albrecht, Chicago, Ill.....	5	Rotary Gravure Press, San Francisco, Cal.....	7
Clement, J. W., Co., Buffalo, N. Y.....	10	Judd & Detweiler, Inc., Washington, D. C.....	14	Rotoprint Gravure Corp., New York City.....	6
Collier, P. F. & Son, New York City.....	10	Kable Bros. Co., Mt. Morris, Ill.....	9	Roycrofters, The, East Aurora, N. Y.....	5
Columbian Colortype Co., Chicago, Ill.....	18	Kansas State Printer, Topeka, Kan.....	7	Rumford Press, Concord, N. H.....	25
Commercial Printing Co., Akron, Ohio.....	5	Karl Litho Co., Rochester, N. Y.....	7	Savage, J. B., Co., Cleveland, Ohio.....	5
Commonwealth Press, Worcester, Mass.....	11	Kehlmann, L. Co., New York City.....	10	Schilling Press, New York City.....	11
Conde Nast Press, Inc., Greenwich, Conn.....	12	Keith, Geo. E., Shoe Co., Brockton, Mass.....	15	Schleuter Ptg. Co., New York City.....	5
Cooty Co., Minneapolis, Minn.....	5	Kellogg, Andrew H., Co., New York City.....	5	Schweiner, Chas., Press, New York City.....	45
Corday & Gross Co., Cleveland, Ohio.....	9	Kenfield, Leach Co., Chicago, Ill.....	20	Scribner Press, New York City.....	24
Cornelius Printing Co., Indianapolis, Ind.....	5	Ketterlinus Litho. Mfg. Co., Philadelphia, Pa.....	9	Sears, Roebuck & Co., Chicago, Ill.....	28
Corson Mfg. Co., Lockport, N. Y.....	7	Kimball, Storer Co., Minneapolis, Minn.....	8	Seaver-Howland Press, Boston, Mass.....	5
Crowell Publishing Co., Springfield, Ohio.....	25	Kingsport Press, Kingsport, Tenn.....	8	Shelby Salesbook Co., Shelby, Ohio.....	14
Cuneo-Henneberry Co., Chicago, Ill.....	28	Klebold Press, New York City.....	5	Simonds, C. H., & Co., Boston, Mass.....	25
Curran, Con P., Ptg. Co., St. Louis, Mo.....	17	Knox Printing Co., New York City.....	11	Simpson & Doeller Co., Baltimore, Md.....	22
Curtis Publishing Co., Philadelphia, Pa.....	163	Langer, Ed., Ptg. Co., Jamaica, N. Y.....	15	Smith, John P., Ptg. Co., Rochester, N. Y.....	12
Dancy-Davis Press, New York City.....	7	Lapidus Printing Co., New York City.....	5	Southam Press, Ltd., Canada—Branches.....	25
De La Mare, A. T., Ptg. & Pub. Co., New York City.....	7	Lau, Max, Colortype Co., Chicago, Ill.....	8	Southern Publishing Assn., Nashville, Tenn.....	5
De Vinne Press, New York City.....	27	Little, J. J., & Ives Co., New York City.....	39	Southgate Press, Boston, Mass.....	25
Diamond Press, New York City.....	7	Livermore & Knight Co., Providence, R. I.....	7	Springfield Ptg. & Bdg. Co., Springfield, Mass.....	9
Donnelley, R. R., & Sons Co., Chicago, Ill.....	57	London Ptg. & Litho. Co., London, Ont., Can.....	7	Starkley, L. H. Co., New York City.....	6
Donohue, M. A., & Co., Chicago, Ill.....	24	Loring Artex Co., Springfield, Mass.....	5	Stationery Mfg. Co., Chicago, Ill.....	9
Doty Pub. Co., Des Moines, Iowa.....	5	Lyons, J. B., Co., Albany, N. Y.....	11	Stearns Bros. Co., Chicago, Ill.....	5
Doubleday, Page & Co., Long Island, N. Y.....	32	Mack, Joseph, Ptg. Co., Detroit, Mich.....	11	Steiner, Wm., Sons & Co., New York City.....	5
DuBois Press, Rochester, N. Y.....	6	Maclean Publishing Co., Toronto, Ont., Can.....	11	Stern, Edw., Co., Philadelphia, Pa.....	6
Dun, R. G., & Co., New York City.....	11	Madison Square Press, New York City.....	5	Stetson Press, Boston, Mass.....	6
Eaton, T., & Co., Toronto, Ont., Can.....	18	Magill-Weinsheimer Co., Chicago, Ill.....	5	Stirling Press, New York City.....	7
Eaton, T., & Co., Winnipeg, Man., Can.....	10	Mail & Express Job Print, New York City.....	10	Stone Ptg. & Mfg. Co., Roanoke, Va.....	7
Educational Publishing Co., Dorchester, Mass.....	5	Manz Engraving Co., Chicago, Ill.....	25	Stovel Co., Winnipeg, Man., Can.....	23
Edwards & Broughton Co., Raleigh, N. C.....	6	Maqua Co., Schenectady, N. Y.....	16	Stratford Press, New York City.....	16
Edwards & Franklin Co., Cleveland, Ohio.....	6	McCasky Register Co., Alliance, Ohio.....	30	Strobridge Litho. Co., Cincinnati, Ohio.....	14
Elbert Printing Co., New York City.....	13	McGraw-Hill Co., New York City.....	24	Stromberg-Allen & Co., Chicago, Ill.....	6
Ellis, Geo. H., Co. (Inc.), Boston, Mass.....	10	McGrath-Sherill Press, Boston, Mass.....	6	Studley, R. P., & Co., St. Louis, Mo.....	7
Eschenbach Printing Co., Easton, Pa.....	9	Methodist Book Concern, New York City.....	28	Successful Farming Pub. Co., Des Moines, Iowa.....	13
Essex Press, Newark, N. J.....	22	Metropolitan Life Ins. Co., Long Island City, N. Y.....	13	Summers Printing Co., Baltimore, Md.....	17
Excelsior Printing Co., Chicago, Ill.....	18	Metropolitan Syndicate Press, Chicago, Ill.....	13	Swift & Co., Chicago, Ill.....	8
Faithorn Co., Chicago, Ill.....	5	Meyer-Rotier Co., Milwaukee, Wis.....	10	Technical Press, New York City.....	27
Farmers' Advocate, Winnipeg, Man., Can.....	7	Middleditch, L. Co., New York City.....	13	Thomsen-Ellis Co., Baltimore, Md.....	7
Farnham Ptg. & Staty. Co., Minneapolis, Minn.....	47	Morrill Press, Fulton, N. Y.....	5	Thomson & Co., New York City.....	8
Federal Printing Co., New York City.....	14	Multi-Colortype Co., Cincinnati, Ohio.....	10	Tolman Print, Inc., Brockton, Mass.....	7
Fell, Wm. F., & Co., Philadelphia, Pa.....	10	Munsey, F. A., Co., New York City.....	20	Transo Envelope Co., Chicago, Ill.....	23
Ferguson, Geo. L., Co., New York City.....	11	Murphy, Thomas D., Co., Red Oak, Iowa.....	9	Trautman, Bailey & Blampney New York City.....	5
Ferris Printing Co., New York City.....	9	National Capital Press, Washington, D. C.....	11	U. S. Printing & Litho. Co., Branches.....	112
Fleet McGinley Co., Baltimore, Md.....	7	National Ptg. & Pub. Co., Chicago, Ill.....	8	University Press, Cambridge, Mass.....	22
Flint Printing Co., Flint, Mich.....	7	Neo Gravure Corp., New York City.....	5	Usher, Samuel, Boston, Mass.....	9
Foley & Co., Chicago, Ill.....	46	Neumann Bros., New York City.....	5	Vail-Ballou Co., Binghamton, N. Y.....	8
Forbes Litho. Mfg. Co., Chelsea, Mass.....	46			Vickery-Hill Pub. Co., Augusta, Me.....	8
Forman-Bassett-Hatch Co., Cleveland, Ohio.....	7			Vreeland Press, New York City.....	7
Ft. Wayne Printing Co., Ft. Wayne, Ind.....	7			Wallace Press, Chicago, Ill.....	9
Chas. Francis Press, New York City.....	40			Walton & Spencer, Chicago, Ill.....	11
Franklin Press, Detroit, Mich.....	7			Washington Press, Boston, Mass.....	5
Franklin Printing Co., Philadelphia, Pa.....	36			Webb Publishing Co., St. Paul, Minn.....	18
Gair, Robert, Co., Brooklyn, N. Y.....	42			Weidner, F., Ptg. & Pub. Co., Brooklyn, N. Y.....	5
Gaw-O'Hara Envelope Co., Chicago, Ill.....	6			Wells & Co., Chicago, Ill.....	16
Gazette Printing Co., Ltd., Montreal, Que., Can.....	14			West Publishing Co., St. Paul, Minn.....	34
Genesee Valley Litho Co., Rochester, N.Y.....	5			Western Methodist Book Concern, Cincinnati, O.....	22
Giles Printing Co., New York City.....	5			Western Newspaper Union, Branches.....	31
Gilson, F. H., Co., Boston, Mass.....	6			Western States Envelope Co., Milwaukee, Wis.....	5

United Printing Machinery Co.

83 BROAD STREET
BOSTON, MASS.

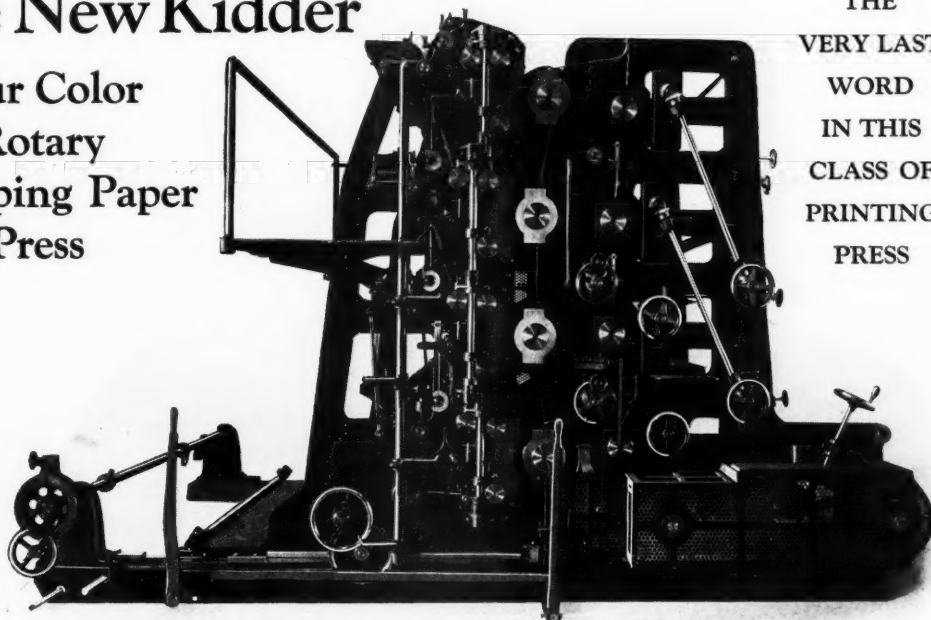
38 PARK ROW
NEW YORK CITY

604 FISHER BLDG.
CHICAGO, ILL.

The New Kidder

Four Color
Rotary
Wrapping Paper
Press

ROLL
TO
ROLL
AT
HIGH
SPEED



THE
VERY LAST
WORD
IN THIS
CLASS OF
PRINTING
PRESS

KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway

TORONTO, CANADA, 445 King Street, West

CHICAGO, 166 W. Jackson Street

The Monitor System

THE NATION OVER

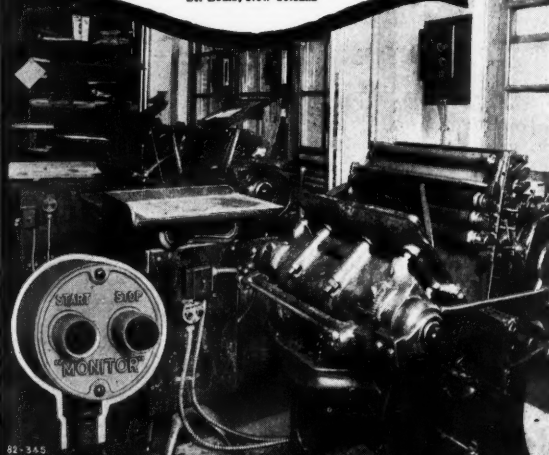
in the largest press rooms and in the smallest shops
you will find

THE MONITOR SYSTEM PAYING ITS WAY

There must be a reason—ask for Bulletin 1034.

Monitor Controller Company, Baltimore, Md.

New York, Chicago, Buffalo, Detroit, Pittsburgh, Cleveland,
Boston, Philadelphia, Birmingham,
St. Louis, New Orleans

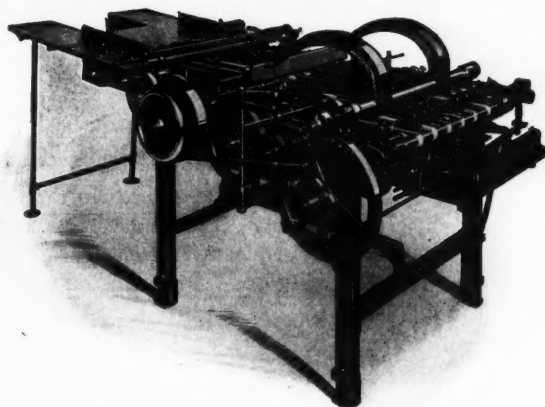


"Just Press a Button"

4220

HIGH PRODUCTION

Without Sacrificing Accuracy



The Anderson, equipped with positive grippers, folds every sheet alike even at high speed.

It perforates, automatically counts and delivers the folded sheets into packing boxes. Changes are quickly made to any of the various folding combinations by improved simple adjustments (that stay set).

The unusually good construction of Anderson High Speed Folding Machines gives more years of reliable folding service with the lowest of upkeep cost.

Let us give you the economic details of this machine and the names of firms who have put it to the test for many years.

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE

CHICAGO, ILLINOIS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

745



FLEXIBLE GLUE

15^c
Per
Pound

f. o. b. New York, or Dunellen, packed in barrels

100 lbs.	16c per lb.
50 lbs.	18c per lb.
25 lbs.	20c per lb.

Standard for thirty years. Finest raw materials used insuring joints remaining flexible. Foolproof in operation—dissolves readily—has maximum strength necessary—will retain its flexibility and binding strength under all climatic conditions.

Let us send you a trial shipment, at our expense if unsatisfactory, or free sample on request.

NATIONAL GUM & MICA CO.

Main Offices: 59th St. and 11th Ave., NEW YORK

Branches: Boston Charlotte, N.C. Chicago Dunellen, N.J. Philadelphia San Francisco, Cal. Cincinnati Los Angeles
Atlanta, Ga. Toronto, Canada London, England

The West Sealer



Samples of the work
mailed on request

**Saves Time
Labor
Money**

WITH an average capacity of 20,000 in eight hours, this sturdy and efficient machine pays for itself in labor costs in thirty-eight days' operation. Ideal for broadside work, never gets gummed up. Work is thorough and uniformly neat.

Specifications:

Capacity: 20,000 Stickers in 8-hour day.
Adjustable to any size.
Hand Feed.
Automatic Ejector and Stacker—with Counter.
Portable—sets on table.

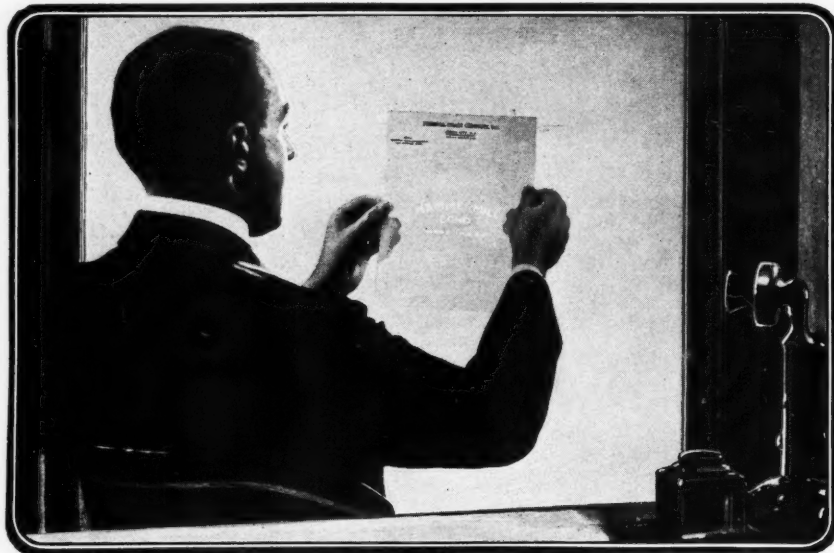
$\frac{1}{4}$ H. P. Motor—Lamp Socket connection.
Finished in black enamel, polished aluminum and nickel plate.
Weight, 290 lbs.; Length, 42 in.—over all 78 in.; Width, 40 in.; Height, 12 in.

WEST MANUFACTURING CO., 90-94 Second St., Milwaukee, Wis.

"Globotypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel Globotypes" are the supreme achievement in duplicating printing plates.



Please Mention THE INLAND PRINTER When Writing to Advertisers.



Pleasing the Critical Buyer

The printing profession has reached a standing in public estimation where good work is expected as the rule, rather than the exception. The printer who builds for the future does not disappoint this expectation.

Most printing buyers know a good job when they see it, and part of their impression is formed by the paper the printer delivers. The business man who buys other articles of proven worth by the makers' name applies the same test to the paper you use for his letterheads or forms. He knows Hammermill Bond and he respects your selection of it for his use.

When your customer leaves the matter of paper choice to you, don't disappoint him. Give him Hammermill Bond. He will feel that you are anxious to assure him satisfaction.

We will furnish any printer with business-getting circulars to be enclosed with other mail. Ask for samples of the "Series of Ten" printer's circulars. Hammermill Paper Co., Erie, Penna.

**HAMMERMILL
BOND**



Nobody really *wants* a cheap job

"I want to send out a circular announcing that I have moved to a new location," says the business man, in your office to buy printing.

Or it may be that he wants to announce a clearance sale, a new line of goods taken on, or any one of those many things a business man should tell his customers and clients to stimulate their patronage.

Right there is where you can be helpful.

Recommend Hammermill Announcements for the job. It is a fact that the good job pays and repeats. The poor job does neither.

With Hammermill announcements the cost will be held down.

You will find some helpful and profitable suggestions in our booklet "Turn It Into a Good Job." *Send for it.* Hammermill Paper Company, Erie, Penna.



MILLER NEWS NOTES

Live matters of interest pertaining to the Miller Saw-Trimmer Company, Pittsburgh, Pa., manufacturers of the well known Miller Automatic Feeders, Miller Ideal and Craftsman Units, Miller High-Speed Presses, Miller Saw-Trimmers and Miller Labor-Saving Accessories. Descriptive matter sent on request.

Miller Saw-Trimmer Company Sales Convention

The Annual Sales Convention of the Miller Saw-Trimmer Company, as in former years, was held at the big Miller factory in Pittsburgh, December 27, 28 and 29, 1923. Approximately forty executives, branch managers and salesmen were in attendance. After welcoming remarks by Vice-President Paul C. Dunlevy at the opening session

was made in 58 minutes. Following this demonstration, Mr. R. J. Frackleton, President of the Chandler & Price Company, Cleveland, was presented and gave a most interesting talk.

The final day of the convention was devoted to discussions led by the various department heads, covering points of general interest, such as Credits, Collections, Orders, Deliveries, Demonstrating, Advertising, etc.

The banquet was also the occasion of presenting cash prizes to the winners in the Miller Sales and Intelligence Contest. Six prizes, in the total sum of \$2,100.00, were awarded as follows: First prize, Mr. John D. Babbage, Boston; second prize, W. W. Lacey, New York; third prize, D. J. Burns, Cleveland; fourth prize, H. C. Baker, Dallas; fifth prize, H. G. Pond, Atlanta; sixth prize, C. C. Borthwick, San Francisco.



Thursday morning, the convention was turned over to Sales Manager Frank V. Barhydt, who presided throughout the three days. The program previously arranged was given over largely to machine demonstrations under the direction of Second Vice-President Walter H. Smith, assisted by A. W. Barrett, followed by interesting papers on sales topics with general discussions led by Mr. Barhydt.

One of the notable demonstrations was the running of a large four-color process form on the MILLER HIGH-SPEED PRESS in which 4,000 perfect copies were produced in the remarkable average running time of 3.725 impressions per hour. A most impressive demonstration was also given on the MILLER CRAFTSMAN UNIT, in which a non-stop run of 2,400 impressions

The noonday luncheons served in the large dining hall on the fourth floor, under the skillful direction of "caterer" B. F. McKee, proved the "hit" of the convention, second only in importance as an entertainment feature to the crowning event, the regular annual banquet Saturday evening at the Hotel Schenley, with Vice-President P. C. Dunlevy in the role of toastmaster. Appropriate after dinner talks were delivered by President F. F. Nicola, Second Vice-President Walter H. Smith, General Sales Manager Barhydt and others. Delightful features which added greatly to the enjoyment of the evening's program were the singing by the Miller Male Chorus of fifteen voices under the efficient leadership of Songmaster Hodgkinson, and the charming recitations by Mr. James P. Dunlevy of Akron, Ohio.

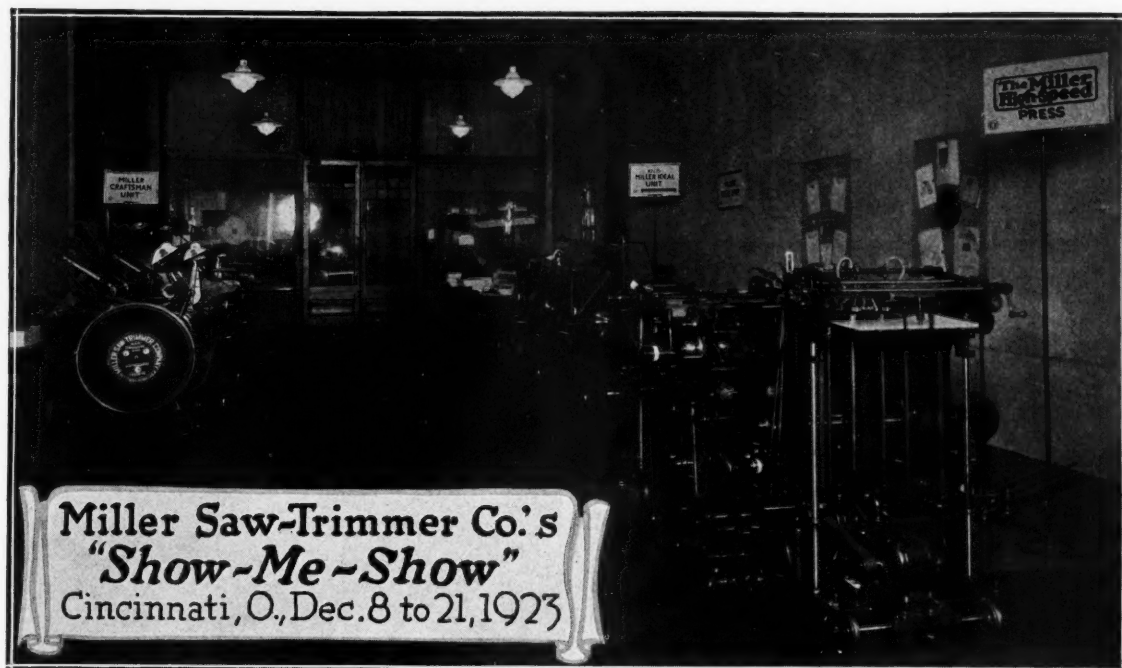
Territorial Changes of Sales Representatives

Mr. Ledlie W. Conger, recently returned from Europe, after completing a highly satisfactory year's representation of the Miller Company abroad, has been reassigned to the Philadelphia Branch, covering that portion of the territory embracing Eastern Pennsylvania, Delaware and Maryland.

C. C. Borthwick, for the past several years Miller Representative in the Pacific Northwest, with headquarters at Seattle, has been transferred to Los Angeles, California, where he assumes charge of that hustling branch under the direction of William M. Kemp, Pacific Coast Manager.

Mr. R. B. Hastings, of the San Francisco Branch, has been assigned to the territory previously covered by Mr. Borthwick.

—Advertisement.



Miller "Show-Me Show" at Cincinnati Liberally Attended

The "Show-Me Show," conducted by the Miller Saw-Trimmer Company at 306 Walnut Street, Cincinnati, December 8 to 21, inclusive, was attended by representatives from practically every printing establishment located in Cincinnati and vicinity. The attendance included not only the heads of firms but also a large number of pressroom operatives and other craftsmen interested in greater printing efficiency and economy.

On Monday evening, December 17, designated as "Pressmen's Night," upward of seventy-five pressmen were in attendance. Tuesday and Wednesday afternoons, December 18 and 19, were given over to the students of the Printing Trade School of Cincinnati, on which occasions entire classes attended.

The exhibit, illustrated above, consisted of Miller High-Speed Press, two Miller Craftsman Units, 10 x 15 Miller Ideal Unit with Envelope Attachment, 8 x 12 Miller Ideal Unit, Miller Universal Saw-Trimmer with Router and Jig-Saw Attachment, and Miller Printer's Bench Saw-Trimmer, together with comprehensive display of Miller Printer's Accessories.

One of the most interesting features of the exhibit was the new Miller High-Speed Press. This machine was in almost continuous operation from ten in the morning until ten at night, throughout the entire nine days of the show, running on actual jobs supplied by local printers, at speeds ranging from 3,600 to 4,000 per hour, depending upon the nature and character of the work. The two Craftsman Units, running on heavy forms of close register color work, at speeds ranging upward of 2,400 impressions per hour, were also accorded most favorable mention.

The exhibition was under the direction of Mr. Dan J. Burns, Ohio Sales Representative of the Company, assisted by Treas. J. H. Cannon and the Local Miller Demonstrator, Grady C. Abbott. Demonstrators Arthur

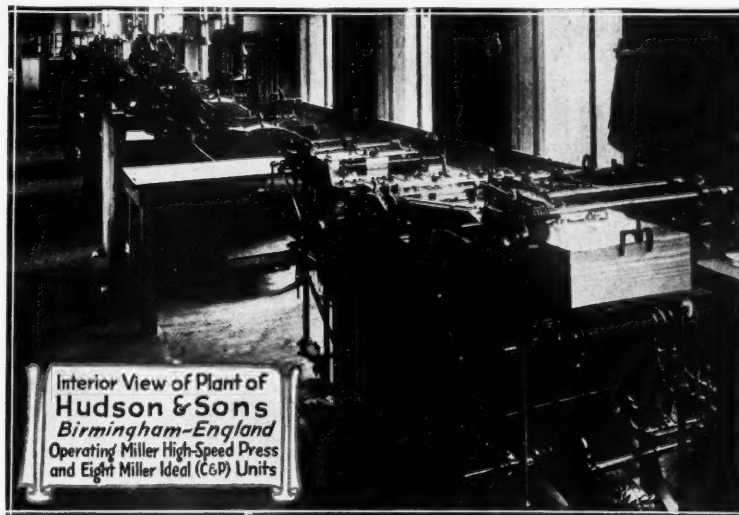
—Advertisement.

B. Rager and L. V. Dearing were also in attendance.

As proof of the convincing qualities of the demonstrations the entire lot of show machines were disposed of on the spot, and in addition a goodly number of orders were taken for immediate delivery, making this, from a sales standpoint, one of the most successful "Show-Me-Shows" ever conducted by the Miller Saw-Trimmer Company.

Miller Efficiency Universally Recognized

Foreign recognition of labor-saving efficiency of Miller Equipment is evidenced by the interior view of Hudson & Sons, Birmingham, England. This firm is operating one Miller High-Speed Press and eight Miller Ideal Units. Many of the leading shops of Great Britain, Continental Europe, the Orient and other parts of the world have adopted Miller Machines as standard equipment.



Miller Unit Advertises Business



A unique feature of the Holling Press (Buffalo) Exhibit at the recent National Frontier Industrial Exposition, was a 10 x 15 Miller Ideal Unit in actual operation.

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 72

FEBRUARY, 1924

Number 5

LEADING ARTICLES IN THIS ISSUE

A Fair Basis for Selling Prices — <i>By Carl A. Jettinger</i>	753
Why the Ideal Country Weekly Should Be a Mirror of the Community — <i>By J. L. Simpson</i> ..	754
Hiding and Seeking Costs — <i>By Samuel Lion</i>	756
Shop Harmony Through Education — <i>By John J. Fisher</i>	758
Taste and Typographic Art — <i>By Duncan Francis Young</i>	759
Again, the Style Sheet — <i>By Edward N. Teall</i>	762
What Civilization Owes to Printing — <i>By Julian B. Arnold</i>	764
Origin and Development of the Linotype Machine — Part I. — <i>By Henry Lewis Bullen</i> ..	769
The New Publisher — Rockland — <i>By R. T. Porte</i>	774
Job Composition: Popular Types — Their Origin and Use — No. V. — <i>By J. L. Frazier</i> ..	777
Direct Advertising: Making a Start at Direct Advertising Counseling — <i>By Robert E. Ramsay</i>	781
Printers' Publicity That Registers — <i>By A. J. Fehrenbach</i>	790
Fitting Copy to Space Scientifically — Part II. — <i>By A. Raymond Hopper</i>	795
Some Practical Hints on Presswork — Part XI. — <i>By Eugene St. John</i>	804

REGULAR DEPARTMENTS

Proofroom	761	Specimen Review	785
Process Engraving	767	Collectanea Typographica	793
Offset Printing	768	Newspaper Work	797
Incidents in Foreign Graphic Circles	772	Book Review	801
Machine Composition	773	Pressroom	803
Job Composition	777	Editorial	809
Direct Advertising	781	Correspondence	811

Trade Notes

Complete classified index will be found on page 869

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

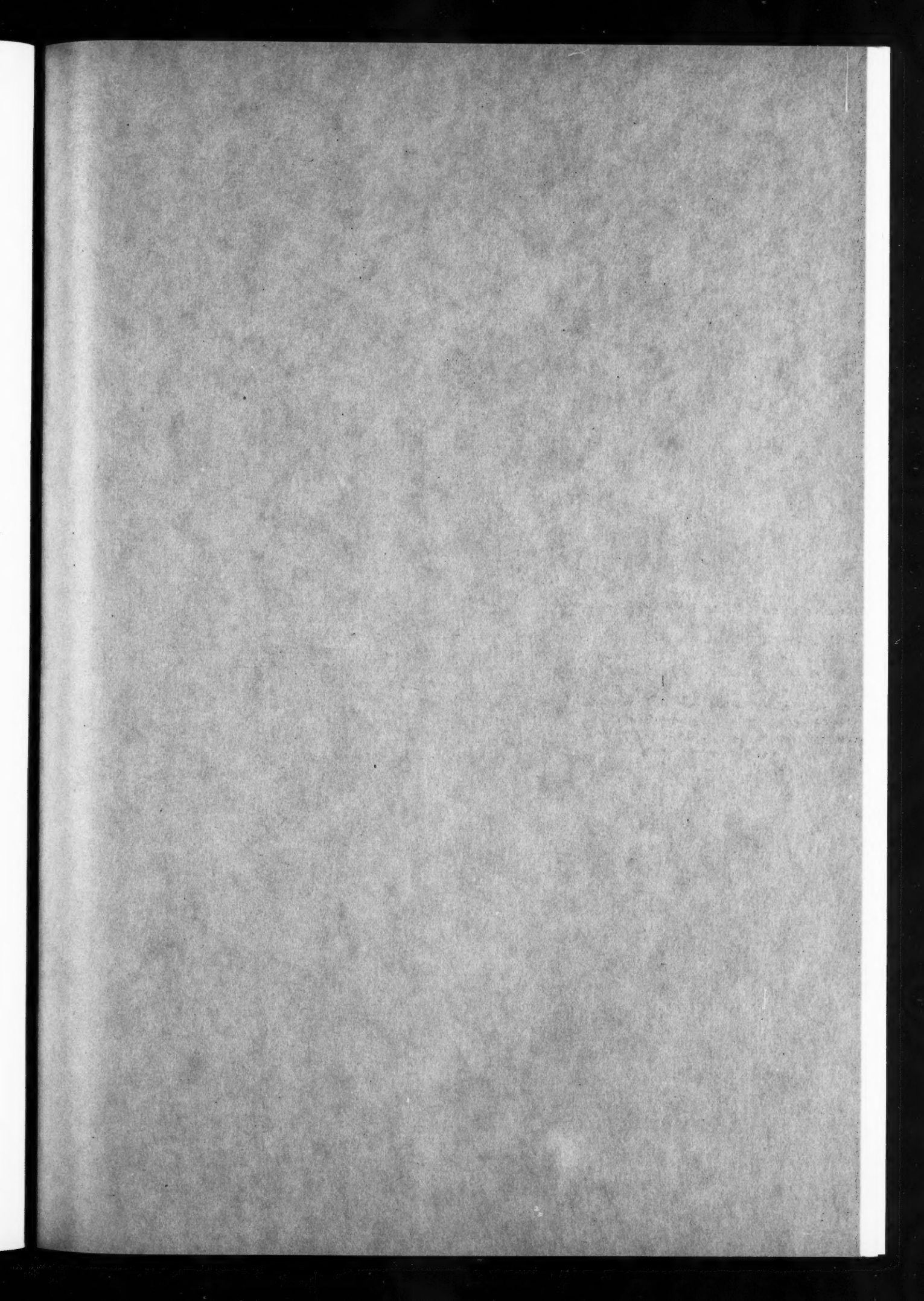
New York advertising
office, 41 Park Row


632 Sherman Street, Chicago, Illinois, U. S. A.

Address all communications to
The Inland Printer Company

Terms: United States, \$4 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single
copies, 45 cents. Foreign, \$5 a year; single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
Copyright, 1924, by The Inland Printer Company.





ORK is a great factor in life. He who has learned to love work is indeed fortunate, for no investment pays greater dividends. But, alas, many of us are clock-watchers with one eye on the washbowl and the other on the gong. A man can make himself what he will and whether his rewards be great or small, he has only himself to thank. Again: *He who has learned to love work is indeed fortunate.*—EDWARD C. STERRY



TYPOGRAPHY BY THE AUTHOR



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 72

FEBRUARY, 1924

NUMBER 5

A Fair Basis for Selling Prices

BY CARL A. JETTINGER



THE recent ruling of the Federal Trade Commission prohibiting the compilation of average costs because, as the Commission holds, this tends to increase selling prices, makes the question "What is a fair basis upon which to compute selling prices?" a timely one. It is an indisputable fact that no industry can exist indefinitely unless those engaged in it are able to earn a living in it. This statement can be elaborated by adding that no business is in a healthy condition unless those engaged in it are, on the average, earning enough out of it to live as well as the average citizens of the country in which they reside.

Granting the truth of the foregoing statements, we must come to the conclusion that if the human race in its present state of civilization requires any particular industry it must permit that industry as a whole to be as remunerative as are other industries, taken on an average.

No matter how unprofitable some industry may be as a whole, there always will be some persons who, either because of unusual ability or because of particularly favorable conditions, will reap large profits from it. On the other hand, no matter how profitable some industry may be as a whole, there always will be some persons who, either because of lack of ability, or because of particularly unfavorable conditions, will fail even to make expenses out of it. The public has no right to any part of the profit in the one case, and it can not be held responsible for the loss in the other.

If an industry is to be reasonably profitable on the average, then it must be able to charge prices for its product that allow a reasonable profit over average costs. If through bad management or misfortune a plant is unable to keep its costs down to the average,

then it must do with less than a reasonable profit, or even suffer a loss. The public which buys printing can not be held responsible. On the other hand, if through exceptional management or through sheer good luck a plant is able to keep its costs down below the average, then it is under no obligation to let the public have the saving or even to share it with the public.

Some printer may be foolish enough to run his costs up to figures at which it is impossible for him to sell his product, because, upon promises of work, he has installed machinery that he does not now use, as the promises were made by the customer only to secure lower prices elsewhere, with no serious intentions of keeping them. Another printer will be bright enough, or lucky enough, to buy this machinery for a song at a sheriff's sale and thereby be able to reduce his costs considerably. Both printers help to make up the average, and the printing-buying public is under no obligation in the first case to make good the loss, although a buyer of printing may have been the prime cause of it; and it has no right to a share of the profits in the second case.

While there is no denying the possibility that making public the average costs of printing may in some cases tend to increase the prices charged therefor, that is no evidence whatever that the compilation and publication of average costs will in the end be detrimental to the interests of buyers of printing. It is far more likely that the reverse will be the case.

When a printer learns that his costs are higher than the average for the community or section of the country, then he is going to use all means at his command to reduce them. Knowing that his costs are lower than the average will not stop some other printer from trying to reduce them to a still lower level. Thus the publication of cost information can have but one effect on the printing industry—the reduction of printing costs.

Supposing that the Federal Trade Commission had given orders that printers in the future be required to operate cost systems in their plants and that they must furnish the data they collect to a central bureau, which will compute average costs upon which selling prices must be based. Would it be ridiculous then if the printers tried to enjoin the Commission from enforcing its order, on the ground that it might tend to make them reduce their selling prices? It certainly would not, because their contention would be based on truth, to some extent at least.

The interchange of cost information and the compilation of average costs benefit the printing business by helping to stabilize it; by showing the individual printer inefficiency in his plant; by teaching the printers better business methods; by helping to elimi-

nate competition that is ruinous to the trade and suicidal to the individual who practices it; by elevating the industry in general and making it more safe as an investment; and by helping to reduce costs—and reduction of costs and increase of selling prices are not in proper relation with each other.

The only fair price at which to sell a product is one which will leave a reasonable profit over and above the average cost. A price that will not leave a reasonable profit over this average cost is unfair to the industry and will drive it out of existence. On the other hand exorbitant profits in an industry the products of which are as widely distributed as the printing business would invite so much new competition that these profits would soon be forced down. This is the inexorable economic law of supply and demand.

Why the Ideal Country Weekly Should Be a Mirror of the Community

BY J. L. SIMPSON



WHEN Lord Northcliffe, who was conceded to be one of the greatest of English journalists, was asked, "What, in your opinion, are people most interested in?" he replied, without hesitation, "In themselves!" While Northcliffe's reply to this question was meant in the general sense, applicable to all classes of people and to all countries, those who know both fields will agree that this statement applies with special force to journalism outside the great centers of population. Country journalism of the successful type reflects the *normal activities* of its field, while metropolitan journalism, especially of the sensational type, devotes a large percentage of its space to playing up what is abnormal and unusual in the daily life of the city and of the nation as a whole.

The sophisticated city reader takes the time at breakfast to survey briefly the latest happenings, such as fires, collisions, murders, suicides and similar abnormalities, in the hope that he may discover a thrill from the recital of the gruesome incidents of the past twelve hours. His interest is, therefore, general and impersonal. If he happens to run across the name of a friend or an acquaintance in the printed pages, it will usually be because that individual has been the victim of an accident or a holdup, or has "got in Dutch." He knows the chances are a thousand to one he will never see his own name in print, unless it is in connection with some similar activity.

Not that the country town is entirely free from these gruesome incidents. Every small town has its occasional murder and its pet scandals. These things are talked over, often in low tones and in bated breath, sometimes for years after their occurrence, but at the time of the occurrence what is left unsaid in the local

newspapers is often more significant than what is printed. Are not the relatives, or friends, or lodge brothers or church associates of the victim, or accused, subscribers to the paper, friends of the editor and his staff? A mantle of charity is therefore frequently thrown over the entire affair by the wise and diplomatic editor, who passes up the opportunity to create a "scare-head" story on the shame and humiliation of fellow townsmen.

Thus while many of the metropolitan papers concern themselves chiefly with the activities of the "famous and the infamous," the average small-town paper deals with the *normal* life of all the people within its territory rather than with the exceptional few, who from time to time are held up to public admiration or scorn. We may thus visualize each country newspaper in the land as a mirror, in which are reflected the activities of the community. Of course, there is a vast difference in mirrors. Some return an imperfect image, because they are clouded with dust and grime. If given a choice among several mirrors, the average citizen will make use of the one in which he may see the most perfect reflection of his own activities. And the alert advertiser will pay real money to place a reflection of his commercial activities in the mirror which shows most perfectly the life of the average citizen.

Hence we arrive at a point of agreement on this fact: That the properly conducted—and therefore financially successful—county-seat newspaper must have the qualities of a flawless mirror, attracting the careful scrutiny of those who form the town and community. First of all, the home paper should make mention of the going and coming of citizens, whether these be bankers, plumbers, musicians, laborers or college presidents. Half the thrill of a trip away from town is the fact that it will be mentioned in the favorite local paper—whether it be a business trip, an automobile ride to the neighboring town, or a pilgrimage

to the state capital to occupy a seat in the assembly. The following week's paper will be scanned carefully until this particular "local" has been found, and read several times perhaps; then will follow a more leisurely search for information as to trips made by friends and neighbors.

There are a multitude of other things which must be dignified as news in a county-seat weekly, weddings, lodge affairs, funerals, and a careful record of those who are in ill health. Church and social functions must be written up with lists of names of those who attended or acted in official capacities. Then there must be birth reports, with congratulatory greetings to parents. A rich source of news material in the popular county-seat weekly are the letters received from former residents, who enjoy writing letters to the editor, telling of successes or catastrophes; the problems and peculiarities met in new environments which they know will be of real interest to former friends and neighbors.

Before considering examples of county-seat weeklies which have achieved the ideal of the "flawless mirror," let us glance briefly at some of those which have failed to reach this ideal, and which are unsuccessful financially. We observe mechanical imperfections, poor type arrangement, heads and subheads. Often the impression unites with other defects to create a whole which is inharmonious and repellent. The first impression gained is unfavorable, and a more detailed analysis will disclose even more serious flaws.

The volume of news matter in the "limping weekly" will usually be found to be below normal. More serious, however, is the lack of *local appeal* in what the slipshod editor puts before his readers in the guise of news. Every weekly newspaper is flooded with "news" matter which in reality is propaganda, political, social or economic. This material reads smoothly, but it is almost worthless as news, especially for the small-town weekly. But the shiftless editor uses much of it because it is easier than digging up local items and taking the necessary time and energy to write them. He does this week after week, and then wonders why this subscription list keeps falling and why the advertisers prefer to spend their money with the other fellow. The unsuccessful county-seat weekly is usually the net product of sloth and inertia, and of a total failure to comprehend the mission of the small-town paper — to record the normal affairs of the community — rather than the gruesome and abnormal.

The average newspaper man likes to hear of examples of striking success. So we shall analyze informally some of the methods and human-interest appeals used by three of the most successful county-seat weeklies in Kansas. The three weeklies which we have in mind are Fay Seaton's *Manhattan Republic*, D. A. Valentine's *Clay Center Times* and Ewing Herbert's *Brown County World*. Each of these has achieved the ideal of the "flawless mirror"; each covers its territory like a blanket. Financial success has been the easy and natural reward of all three. Each in its own manner and by the use of varying methods has reached the goal looked forward to by the average ambitious, intelligent editor.

Fay Seaton, owner of the *Manhattan Republic*, is a courteous gentleman, a good mixer, and has the ideal temperament for a successful newspaper man. One method which has built prestige and popularity for his newspaper is the feature story. This may be no more pretentious than a stick of type, or it may run a column or more. But here's the idea: Mr. Seaton can take an item which the average editor would side-track into a "local" and will convert it into an attractive little feature story, cleverly told, creating much greater interest than a brief local item could possibly do. And naturally, the person mentioned in the feature story feels pleased and complimented. Every issue of the *Republic* contains dozens of these feature stories. No doubt that is one reason why this paper is read in every nook and cranny of Riley county, as well as in Manhattan.

Mr. Seaton has secured the services of a group of efficient correspondents, not only in every town and village in the county, but in almost every important neighborhood. The towns of Randolph, Stockdale, Walsburg, Leonardville, Riley, Bala, Keats and Zeandale are each given large representation in the *Republic*, and the name of practically every resident of these towns appears in its news columns at least once in every two months. In like manner, the various communities of the county, each with its peculiar traits, history, leaders and individuality, are represented by well informed correspondents. The city of Manhattan is covered in a similarly thorough manner, departments containing news of society, churches, lodges, clubs, and so on. The *Republic* is a creditable product from the typographical viewpoint. Editorially, it is both sound and conservative, living right up to the high ideals of Kansas journalism in general. People are willing to pay real money to read the *Republic* because it is a dependable mirror. And so the advertisers use this medium liberally.

The fame of Ewing Herbert's *Brown County World* is statewide. It has often been said that the *World* enters every home in Brown county, for the *World* has a larger circulation than all the other weeklies in the county combined. Part of Mr. Herbert's unusual success is due to the fact that he injects a great part of his personality into the columns of his weekly. Not only does he live right up to the standard in the matter of *volume* and *local appeal*, but his news items are so skilfully woven and *flavored* that they may be said to possess news value *plus*! Mr. Herbert has discovered the curious fact that people not only like to look into their weekly "mirror," to see the reflections of their activities, but they also enjoy the novelty of seeing their opinions reflected there. In short, they like to be quoted on various subjects, whether these be serious or frivolous.

The *World* has capitalized this trait of human nature by establishing a regular department under the caption, "What They Say." Each week some of the reporters call upon various persons of the community and get their opinion on one subject or another. Almost every popular subject is touched upon weekly. Many of these expressions are clever or humorous, or both, and all are interesting even to an outsider who does not

know personally the people quoted. Mr. Herbert is careful to see that nothing is lost in the telling, and so these paragraphs, running from two or three lines to a third of a column, constitute one of the most valuable departments in this unusually successful weekly.

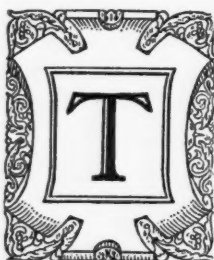
D. A. Valentine's Clay Center *Times* covers the territory of Clay county with unsurpassed thoroughness. It is a fact that this county-seat paper has ministered to the needs of some of the smaller towns of the county so painstakingly that the necessity for a local publication has been dispensed with entirely, and the *Times* goes into every home in such towns, as well as into the homes of the entire surrounding communities. Every reader of the *Times* as a rule immediately scans the first and last columns of the front page. Mr. Valentine's theory in making the front page attractive is that no news can be more vital to his readers than the marriages and the deaths of the past week. The first column is given over to detailed accounts of the weddings. Here we may find a full account of each

affair, with descriptions of costumes and setting, as well as a short history of both bride and groom, and a paragraph or two as to their future plans. The last column of the first page contains the obituaries of neighbors who have passed away, with a history of their lives, especially that part of it spent in Clay county.

These notes regarding these three weeklies are by no means intended as complete surveys of the methods which have led them to success. They merely touch the high spots in the plans which have proved effective in building up these successful publications. Each of these weeklies has pursued the same sound, practical method in securing (1) the requisite *volume* of news material, (2) in confining this material chiefly to matter of *local* appeal, and (3) of infusing all the *personality* possible into this reflection of the community's life. All of these papers have prospered; they have sold the maximum possible of their two products, subscriptions and advertising space.

Hiding and Seeking Costs

BY SAMUEL LION



THE credit man for a large printers' supply house is a staunch believer in some reliable system of cost accounting for every printing concern, whether large or small, and never loses an opportunity to convert the unbelieving to the faith. Recently he was calling on a very prosperous printer in a small western city who boasts of the fact that he has no cost-finding system in his plant. During the course of his visit he thought he saw an opportunity for some missionary work and launched into his argument. The printer heard him through patiently and smilingly and then said, "Now look here, Carrol, isn't my credit good with your house?"

"Good as gold, Ward! I wish we had thousands of accounts like yours."

"Well," resumed Ward, "you know there is not a penny owing on this plant. I own this building we're in, and the two-story brick store next to it. Both are clear of debt. I have my own car and my wife has hers. We own the home in which we live, and I don't mind telling you that I have not only a nice nest egg in the bank but considerable stock in the bank besides."

"Now," he concluded triumphantly, "do you think I need a cost-finding system?"

Carrol had to admit that his friend did not, and closed the discussion as gracefully as possible by assuring him that he was the brilliant exception that proved the rule. The prosperity of the heathen printer who didn't believe in cost accounting naturally set the credit man to thinking of the hard financial sledding encountered by some of the faithful who made out their 9-H's as religiously as the Moslem made his daily obeisance

to Mecca. So he began a careful investigation of the method in which cost finding is done in many of the shops which were no longer classed as good credit risks. When he finished his search he had reached the conclusion that Ward really knew more about his costs than many of those operating cost-finding systems.

The trouble was not with the systems. Undoubtedly when first installed they were as perfect as a brand new automatic press. If they had been given intelligent attention they would have operated smoothly and profitably longer than any press made. But after being in use in some of the plants two or three years the original cost-finding system had become so badly mangled that it is doubtful if the typothetæ committee which designed it would have recognized its handiwork.

The conviction came to the credit man that many printers were hiding costs instead of seeking them. Proprietors did not have a real conception of the fundamental principles involved in cost accounting. As Carrol tersely expressed it, "they didn't know what it was all about." Not a few thought that the sum and substance of cost finding was keeping records of the labor and materials which went into the individual jobs and seeing that the customers paid well for them. This class did not even respect the sacred form 9-H, and, needless to say, never had a true hour cost of their own in any department of their plants. They trustingly accepted the hour costs supplied by Chicago, or Salt Lake City or Nashville, or, worse still, nonchalantly manufactured hour costs of their own.

They explained, in a broad-minded way, that they were just using the "really essential" parts of the Standard Cost-Finding System and had discarded all superfluous "red tape." Inquiry developed the fact that in many instances the "superfluous red tape" included, in addition to form 9-H, monthly summaries of

chargeable and non-chargeable time, and all other analytical and comparative forms which merely furnished food for unpleasant thoughts. Yet these men always boasted to their customers that they knew their costs, and they honestly believed it themselves. It is a never-ending source of surprise to these deluded printers that their best customers are taking their work elsewhere.

In many of the plants the cost system was really a joke, even among the employees, who were intelligent enough to realize the parts they were playing in the farce. Here the operation of recording the daily time by the workmen had been considerably "simplified." The number of operations used on the daily time tickets of some composing rooms consisted of "composition, corrections, lockup and miscellaneous," while the pressroom carried off the palm for brevity with "makeready, running and idle." The bindery, on the other hand, disdained all stock phrases represented by symbol numbers and wrote out its operations in full. Many of the operations reported in this way have probably never been heard of in the binderies of the large publishing houses.

A common failing encountered on all sides was the laxity of the workmen in making out their time tickets. The front office did very little to help the shop employees to be accurate in this work. Some of the shops scorned the plan of listing operations on the back of the time slips or even following the typothetæ system of having even numbers represent chargeable operations and odd numbers represent non-chargeable time. Whenever there was a big job on which several employees, possibly in different departments, were working simultaneously, the man who had the job ticket listed the number on his time ticket and the others did not. The proprietor of this class of shop hesitated to make the trifling expenditure necessary to put a small blackboard in each room on which job numbers of this character of work could be posted. In nearly every shop there is some one who is careless about recording the number and name of the job on which he is working, but in some shops the offense is not only common, but habitual, distressingly so, from the viewpoint of the cost clerk. It seems that the meek reproaches of a \$20-a-week girl are impotent to correct the evil, and the proprietor or manager does not dare assert himself too strongly for fear of wounding the tender feelings of a temperamental compositor or pressman. In a few shops the men complained that they did not have time to make out their time tickets while working, so let them go until the next morning, when they spent fifteen or twenty minutes in laborious and useless retrospection.

But all of the shortcomings were not in the mechanical departments. There was no dearth of cheap, careless, irresponsible help in front offices. Sometimes the foremen were scrupulous about having their men make out their tickets with religious accuracy, and the efforts would be wasted through the fatuous indifference of the cost clerk. A day's posting would be rushed through by a bored girl without a single intelligent thought about her work. What mattered it to her that she posted six units of cutting to the job ticket calling for

five hundred government post cards for the Highland Presbyterian Church! That was the job number the stock cutter gave on his time slip, and she couldn't be running out to the shop all the time! Indeed not! Carelessness with other details was equally great. Even the simple stock computations were frequently erroneous. Plain additions were sometimes juggled distressingly. Anything was possible where an office had a prize of this sort, a light-headed girl in her teens with a smattering of shorthand and typewriting picked up in a three-months' business course, and with not much else in the way of education. To such a girl the printer entrusts some of the most vitally important operations of his cost system. If he went out into his plant and found that the pressman was taking a day off and had left a green apprentice to get off an important run on his new automatic press there would be a terrible commotion.

In small and medium-sized shops the bookkeeper plays an important part in the operation of the cost system. Many of these men, and some women, were contributing their share to the work of hiding real costs. Here and there a real accountant was found among them, but frequently, too, an alleged bookkeeper was encountered who did not actually understand the complete operation of the cost system. Carrol discovered one who had worked out a system of depreciation which was theoretically prolonging the life of the plant indefinitely. This man had never learned that depreciation is always figured on the original inventory and automatically equals the amount of the inventory at the end of four years on type, and ten years on presses and fixtures. In eleven out of thirteen shops the amount set aside for depreciation was purely a fiction, one proprietor explaining that they had to use the money to carry them over an emergency. In the other two shops the cash in bank was less than one-third of the amount carried in the depreciation account. Several bookkeepers had no idea of the correct method of distributing the cost of rent, power or heat over the departments, and were dividing them into equal portions and distributing them impartially. While it is true that most plants were charging interest on the plant investment, it was pure theory, as the substance had usually been dissipated in "carrying over emergencies."

Most of the printers investigated were not only deficient in keeping accurate records of their manufacturing operations but were equally remiss as merchants. Some of them had no conception of the fact that a printer is a merchant, as well as a manufacturer. Carrol found plants doing a business in the neighborhood of \$75,000 a year in which less thought was given to a stock inventory than is usually shown by a haberdasher with \$1,000 worth of stock. The inventory was an annual nightmare to be shuddered at in anticipation and sweated over, physically and mentally, when actually in process. All of the plants, without exception, were equipped with adequate forms and records for keeping perpetual stock inventories, but after much searching these blanks were usually found buried under a generous layer of dust in some little-used filing case or drawer.

Some firms which kept up the perpetual stock inventory daily had wide gaps in their systems which failed to record all stock as it came in. This, of course, nullified the effectiveness of the system. It was found that only the highly organized, systematically managed offices went to the trouble of actually taking inventory of stock on shelves monthly or quarterly. In these plants stock taking was not a bugbear and was usually accomplished easily and expeditiously. It might be added, also, that these offices were ones with high credit ratings.

In one office where a new manager had insisted on an inventory after a lapse of four years, the proprietor was treated to the startling disclosure that he had over \$11,000 worth of stock on hand. Under the circumstances — there were two well stocked paper houses in the city — \$5,000 would have been an excessive amount to have had so invested. But the really grievous part of the discovery was the fact that the bulk of the stock consisted of odds and ends of junk which had been unloaded on the gullible proprietor during "close outs" and "bargain sales." This printer, although a splendid salesman, was childishly simple and free of guile in buying — and insisted on doing all the buying himself.

Similarly, large amounts were frozen in superfluous equipment, the uselessness of which would have been demonstrated by real cost accounting. Plants which

had published an occasional city directory or telephone directory were carrying enough typesetting machines or gathering or folding machines to care for an active publishing business. When Carrol found the character of cost accounting in vogue in these plants he was not surprised that the different executives failed to put in any time studying comparative production and cost figures compiled in their offices. It would have been a sinful waste of time of which even these men would not have been guilty. And, of course, there were many of them who did not have any compilations or summaries to pore over if they had wanted to do so.

But the majority of them didn't give as much thought to seeking true costs in their plants as they did to the finances of their churches or lodges, and they took much less interest in it than they did in the shameful squandering of the taxpayers' money by the opposing political party which happened to be wrecking the prosperity of their city at the time. Most of them had installed the cost-finding system at a time when it was considered the thing to do so. All the best printers were doing it. It was necessary in order to belong to the elite. The Standard Cost-Finding System was a new toy, an Aladdin's lamp which would bring them prosperity. Then they set the lamp down in their offices and allowed it to tarnish and rust, forgetting that they had to expend a little energy and rub it once in a while to get results.

Shop Harmony Through Education

BY JOHN J. FISHER



IN the printing business, as in others, office efficiency and organized success depend largely on the volume and quality of production, and for that reason every unit should have its happy groove, or there is an almost certain stoppage, spoilage or waste of time due to lack of training or some other condition. If, for instance, the job office handling all grades of work from railroad to advertising specialty work employs among its workers a group of compositors who have spent years on book and newspaper work, these men are for a period deficient and totally unfitted for the newer field, and are a settled loss to their employer. Their efforts are awkward and pitiful to witness. This condition also applies to the pressroom where men accustomed to manifold or simpler forms of work try to show creditable effort on halftone or colorwork.

The results are usually noticeable. Quick dismissal follows and the employer is obliged to seek more capable men. It frequently takes weeks or months to discover where a man fits best. If he is nervous or ill at ease he can not make a creditable showing. If after a prolonged period of service he is discharged because he can not produce on some certain kind of work which he has not handled before, or has made some mistake

through execution, it would appear that the employer is doing himself an injustice — for that employee has during his term of service been found valuable in some respects, and perhaps could have increased his value to the firm through a better understanding and the spirit of kindly instruction. Not all compositors are proficient at tabular work, nor are all pressmen capable at color or map work, so that the formal or preliminary examinations prior to employment of new help bring only the usual affirmations of experience in these lines. Life in all its aspects is a training school which has its application to adult and adolescent, and all of us will go our separate and remote ways without garnering from life a complete knowledge of any one subject. If the workman is in love with his business he will study. If he is not satisfied with the trade he is practicing he should seek a happier and more congenial field which will furnish greater scope for individual proficiency.

If the employer hopes to have his help remain with him he should solicit the confidence of the men whom he employs and depends upon, and should try to educate them along the lines which are needful, not only in theory and lecture, from book or magazine page, but from actual contact with type and ink. The right kind of man, young or old, will generally consent to be taught something new even if it costs him an extra hour after the "whistle blows." This might be termed a loyalty to the firm for a favor extended. Life has a

pleasurable thrill when some one comes along and shows us how to accomplish something we have always wished to do, but did not know how — and then, after instruction says: "Now you do it!" As the teacher watches his awkward pupil he kindly speaks against discouragement at trivial error. After a time confidence displaces nervousness, accomplishment is an assured factor — the boss is pleased, the employee glows with satisfaction; a greater mutual sympathy exists — nothing has been wasted, a good will has sprouted. The much needed friendship of master and man is strengthened.

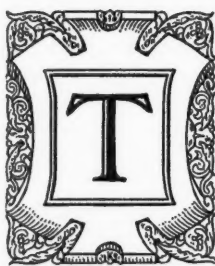
Not every compositor is a good manuscript or layout man — although the inclination for beautiful colors and artistic design may be a dominant element of many minds in the print shop. There is always an intense

desire among ambitious printers to overcome phases of their work which they realize to be troublesome. To some extent their efforts along these lines are unmarked by brilliancy and meet with ridicule from their shop mates and reprimands from superiors, where kindly instruction might have a more satisfactory outcome.

The great demand for skilled workers in the printing industry can be met by educating the so-called journeyman as well as the apprentice. The distinct need of human beings is patience with the erring — a help to overcome mistakes which each year mean a great financial loss because of work improperly and poorly done. Until there is that greater understanding among men which fosters a greater development in the business world of printers there can be no actual attainment — no correction for the evil to a great industry.

Taste and Typographic Art

BY DUNCAN FRANCIS YOUNG



HERE is perhaps no well traveled person who has not witnessed at some point far removed from educational centers negro women scolding their children when directing them, or observed drivers of beasts of burden accompanying lambastings of the animals with curse words. And likewise has this same traveler noted that the savage and very ignorant affect the most vivid colors with which to adorn themselves. Loudness in taste and loudness in address have ever been characteristic with those who are far removed from the environment of refinement. Extremes in all things have always been considered vulgar. Taste has ever been the selection, as far as may be, of the modest, the unassuming and the sedate among persons, possessions and customs. The assumption of the bizarre, the coarse and the markedly striking has always been the opposite of culture, refinement and perfectly good breeding.

The people of the United States now possess a more widespread means of education, edification and refinement than ever before in the country's history. There is less reason now than ever before for ignorance, bad taste and improper breeding. And yet there is as much divergence of opinion, as great a cross purpose and as large a display of controversy as during the period of the most dense ignorance. Read the daily press and note the blunders of print; attend the picture show and observe the errors in grammar that frequently appear in a few lines of print thrown upon the screen. Read the fiction magazines, weigh them well and analyze them and discern the impossibilities, the improbabilities and the unreasonable incidents and situations that are hidden in a hurried reading by tricks that, perhaps, would not be recognized as permissible in a prize ring. Go again to the picture show and note particularly the scenes of incidents set for parlors

which refined people would be shocked to witness in a vaudeville show — as, for instance, the man who takes a cigar from his mouth and presses a long, lingering, lascivious kiss upon the lips of the girl he is about to marry.

Taste is a debatable, tangible, complex subject, if you will. A dress of a style, color and type that would be becoming to a plump girl of twenty would not be becoming to a skinny spinster of thirty-five, as a matter of course. But proper environment and sound moral, edifying and broadening principles would create and develop the natural taste in the spinster of thirty-five and enable her to select tones and types suited to her size, age and environment and inculcate in the average human being a proper application and appreciation of those styles and adornments that are suitable to type, place, time and social surroundings.

I have before me a copy of *THE INLAND PRINTER* for March, 1888. To look over that old periodical of typographic art is to witness a splendid blending of the finer touches of art. On the cover page are a number of pictures, each of which is a distinctive representation of something — something comprehensive and understandable; and amidst this display of pictures stands out the title *THE INLAND PRINTER*, in large letters, but not appearing bold because of the selective taste in choosing a letter of soft shading and artistic beauty. Even on the title page, where the word *PRINTER* runs entirely across the page, the heading is not offensive, because the artist has again made a design that is more of a pleasing picture than a presentation of identity. And so on throughout the advertising columns of that issue, which show a variety of styles of advertisements and a varied selection of type faces. However big, black and outstanding a type face may be, there is an evening up of lights and shadows. Where a heavy head is used there is likewise a heavy footing, and where there is a heavy center line there are lights at top and bottom, and the rules, flourishes and borders used to give tone to certain jobs signify that

the printers of those bygone days were true and capable representatives of "the art preservative of arts."

Taste has its influence upon every element in life. This may seem far-fetched, but it can be proved. Style has its effect upon people, and style of a certain kind may have a different effect upon different people—taste thus becoming perverted to such an extent as to bring about a depravity in desires. To this extent taste in typographic art is of great importance. Here it is an outstanding and perpetual example. It is the very essence of education, and, consequently, leaves its impress for good or evil upon every student and reader, especially the young and those of impressionable minds. The desire to meet the wishes of its constituency makes many periodicals put out a class of matter that is truly damaging to the higher ideals of mankind. It is done with the one idea of swelling the exchequer and the further notion that frivolous things are always amusing. If the subject were fully analyzed by makers of literature it would be readily seen that money could be made notwithstanding the occupancy of a broad field of education—a literature that would serve to better mankind. I quote from an article in *Lippincott's* by Edgar Fawcett: "The novelist who studiously concerns himself with the tastes of the average reader is either made or lost, and on certain occasions he is both. If he writes purely for popularity he now and then attains it, but more often quite misses it. And if he writes for mere popularity and attains it he is not seldom woefully self-dissatisfied."

What is to be gained in the long run if we argue for advancement and extension in education and do not cater to an educated clientele? If claptrap, jazz and kewpee characteristics amuse and satisfy those who have been educated what has been gained through education? If education does not broaden the mind beyond a taste for the mediocre what has the effort accomplished? If education teaches us that art is anything done by human skill, what is the use of creating and developing skill when unskilful work will suffice? If taste is discernment, why develop taste when we are served broadly with what may be at best called makeshift art? If people are to be educated, why not serve them with things that can be perfected only by educated persons and appreciated only by educated persons? If we are to encourage education and education fits us to do things in an easier and more perfect man-

ner, why not create a taste for music instead of jazz? If education is to mean development, broadening and improvement of mind, why not supply that educated mind with food essential to such development, rather than with that suitable to the negro woman who directs her child by scolding and to the ox-driver who controls his animals by castigation and blasphemy?

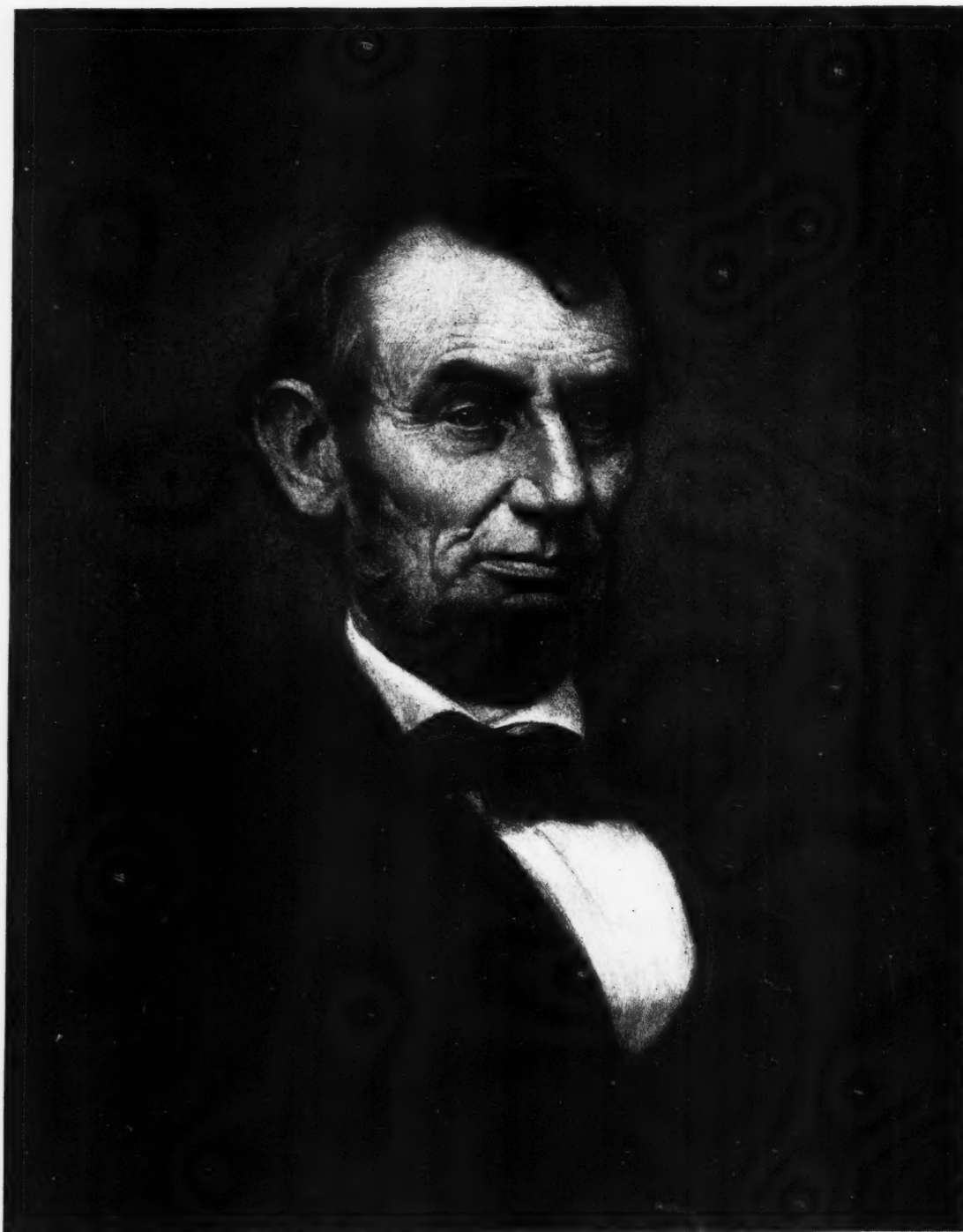
Taste in the typographic art has an immeasurable influence upon the world. The human heart is strikingly susceptible to what is seen and read. The printer, therefore, should be jealous of the responsibility that rests upon his shoulders. I do not mean by this only the typesetter or machine operator. I would include proofreader, writer, artist and publisher as well. Each one of these has a responsibility strictly his own. I quote from Carl Schraubstadter, Jr., who, writing for *THE INLAND PRINTER*, said: "... the artist must have a large fund of information. ..." Again: "The canons of fine art will not always apply to newspaper illustration; the idea suggested by the text must be forcibly drawn out in a little time." Again: "The artist should try to have his picture as much as possible in harmony with the article—not a meaningless sketch. ..." When we go to school and learn that art is the skilful use of light, shade, coloring and perspective, and are confronted with a cartoon that looks strikingly like a monkey's face attached to a kangaroo with feet upward we are shocked until our taste becomes perverted by its common sight.

When we learn that all sentences should begin with capital letters we wonder why our time was wasted in going to school when some "artist" is permitted to insert an advertisement containing a head in type that looks as fat and black as a boa-constrictor—without a capital letter in the entire line. When some writer or copy-reader goes to sleep at his work and overlooks separating by a comma nouns in apposition, and the typesetter or operator maintains immunity of knowledge and the proofreader ignorantly or wilfully fails to mark the error, one can not but wonder what use there is in education. Properly utilized, however, education in the right form can build up, improve, instruct, edify and amuse and at the same time develop a taste that will be uniform and in keeping with legitimate human effort. Only through the fulfillment of such requirement will taste and typographic art stand out in their true relation to legitimate education.

I SHALL not live to see it, but I hope that the time will come when the making of a good book, from the mechanical point of view, will be regarded as an achievement quite as worthy as the painting of a good picture.

THEODORE LOW DE VINNE





*"... that government of the people, by the people,
for the people, shall not perish from the earth"*

Reproduced from the etching by Jacques Reich, loaned
by courtesy of Arthur Ackerman & Son, Incorporated,
Chicago. Copyright 1905 by Jacques Reich, New York



PROOFROOM

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A casual phrase in one of our letters pleases us so much that nothing will do but we must pass it on to the rest of the family. The correspondent speaks of "the friendly tone" of this department. The expression occurs without any indication of labored seeking after complimentary expression, and the evident naturalness of it in the text proves its perfect sincerity. Friendliness is what is most desired; we are all trying together to improve ourselves in our profession, and the more good fellowship there is in our monthly sessions, the more good we shall all get out of them.

From a delightfully peppery veteran printer in Nebraska: "One thing that struck me rather funny in the November number was the question asked with regard to how many galleys of eight-point solid an efficient proofreader could read in a day. I have seen some proofs in my day that were so dirty that it would take a separate sheet of paper to mark the corrections; I have seen proofs come from the proof galley that nobody could read; then again I have seen some very fair proofs and some very good ones. I have read proof from nine machines averaging 1,600 lines of seven-point (bastard minion), and have kept the hook clean. Besides this there were the advertisements, etc.

"Sometimes it would keep a man stepping high, and then again there would be a slight lull. A man ought to read the proofs, in case they are readable, just as fast as he can read a newspaper. When a mistake is seen, mark it as you go along. Don't stop to run the correction to the margin, but get your pencil in action even before the mistake is seen. A great many mistakes appear on account of 'railroading,' or failure of the operator to follow copy, and sometimes a proofreader will even let one slip by. Proofreading! 'Huh! That's a good job, if you get the price!'"

The advice to "mark as you go along," without stopping "to run the correction to the margin," is distinctly bad. Clean and careful marking is not proof of accurate work, but accurate workers almost invariably use that kind of marking. The reader who marks untidily is as inconsiderate of the compositor who makes the corrections as the compositor who sets a dirty first proof is of the reader.

Readers of this department will presumably be interested in this reference to its former conductor, in the January *Century*: "In the early days of the *Century Dictionary*, one of its proofreaders, Horace Teall, published a book on 'The Compounding of English Words.' It was, as may be supposed, not an exciting work, and, if my memory does not fail me, it was in addition not lacking in obscurity. One day, coming into the office from luncheon, I found Carey pouring over my copy. As he heard me approach, he wheeled in his chair and, closing the book, said solemnly: 'I'm going to dramatize it.'"

The joke is fair, and good. Compounding is not a juicy subject. The author of the book would have enjoyed the quip as much as any one. It was a pioneer attempt to systematize compounding, thitherto a haphazard affair, and did probably exhibit some obscurities subsequently removed by the author's

patient study. It was on the strength of this work that he was placed in charge of compounding on the first *Standard*.

The author of "The Compounding of English Words" was himself a proofreader of recognized expertness and remarkable accuracy, and it is hard to imagine anything like that "pouring" in the *Century* article ever getting past his keen eye.

From H. Z. Holder, Kingsport, Tennessee: "Recently I had occasion to submit a list of books for a proofroom in a plant that does bookwork exclusively. Perhaps it may furnish something toward the discussion on this question. The titles suggested follow: United Typothetae of America Library, Numbers 1, 16 to 19 inclusive, 29, 31 to 44 inclusive, 46 to 54 inclusive, 62; Chicago University Press 'Manual of Style'; 'Modern Punctuation,' by George Summey; 'Text, Type and Style,' by George B. Ives; 'The Booklover and His Books,' by Harry Lyman Koopman; United States Official Postal Guide; Atlas accompanying Webster's New International Dictionary, and Nelson's Looseleaf, or some other good encyclopedia. For foreign-language work, a French, a German, a Spanish, a Greek and a Latin dictionary."

Contribution of F. L. McKee, of New York city: "I find the following of great value in the proofroom: Official Postal Guide, application blank for which can be obtained at local postoffices; street guide for the city in which the printing house is located; foreign-language dictionaries."

Next, F. E. Calvert, of Fort Smith, Arkansas: "I am proofreader in this commercial print shop. Answering your inquiry as to proofroom books, I suggest a standard dictionary, a King James and Revised copy of the Bible, an encyclopedia, a local telephone directory, a complete map of the world, Postal Guide, an accurate map of the State, county and city. In addition to these, the proofreader should have a fair working knowledge of English 'as she is spoke' and as it should be written."

Mr. McKee's letter contains also some interesting comment on another matter that has passed through these columns: "In regard to your defense of the noun 'polemic,' I find in Funk & Wagnalls' Desk Standard Dictionary, edition of 1921, the following definition: 'Polemic, noun. 1.—A controversial writer. 2.—A controversy. *Polemics*, noun plural. The art or practice of disputation.' It appears to me they do not consider your use of the singular form obsolete."

Mr. McKee underlines the second item in the definition of the word in the singular, because that is the way it was used in this department. Such use is not common, but certainly is correct.

Mr. Calvert, after contributing to the symposium on proofroom libraries, says: "You are rendering a distinct service to the craft in the Proofroom department. However, I do not always agree with what I find therein. For instance, the

question in the December issue in reference to King Tut. I suggest that the quote is correct, as it includes only the exclamation. It is true it is an outrageous sentence and should have been revamped before it left the machine."

The sentence referred to us was: "How many 'It's awful interesting's will be pronounced!" The correspondent argued for "How many 'It's awful interestings'." The department suggested that the first writer might much better have recast the sentence so as to escape the dilemma.

Going back to Mr. Calvert's letter again: "In the December issue you have a very interesting article under the caption 'Artificial Respiration Won't Help the Language.' At the end of the second paragraph I find these words: 'Definite and direct as the flight and impact of a well aimed rifle bullet.' I have applied to these words all the rules I can muster, but fail to make them read or mean anything. I tried to stick a semicolon at the end of the quotation and thus read the words into the preceding sentence, but they do not explain anything in this way. Perhaps I am dull of understanding, but I respectfully suggest that all sentences should be complete within themselves, so that none need guess at their meaning. I would revamp that sentence to read like this: 'Separatist tendencies, definite and direct as the flight and impact of a well aimed rifle bullet, are at work which, unless countered by unifying influences, may split up the noble English speech into several distinct, corrupted dialects.' This would place the metaphor where it belongs — immediately following the subject of the sentence which it seeks to qualify."

This bullet is not well aimed. It is clean off the target. The quoted words are purely expletive; comment on the remarks to which they were appended. They don't need a verb. It supplies itself: "(This is) definite and direct as . . ." Mr. Calvert's suggested correction is improper, because it makes the comment appear as an integral part of

the quoted remarks to which it applies. If some one were to tell you that a tall, dark stranger would call on you tomorrow night and hand you a million dollars, you might well exclaim: "Good enough!" You would not bother to look for a verb.

Helen E. Brenneman, of Chicago, asks: "If the style established for the spelling of 'coöperate' is as here written, dieresis over the second 'o,' how would you divide the word on the syllable 'co' at the end of the line?"

Here the two styles stand on common ground. There is nothing to do but use the "c," the plain "o" and the hyphen at the end of one line, and the plain "o" at the beginning of the next line. The two "o"s are completely separated by the break in the lines, and there is no possible justification for the dieresis.

This leads to an easy conclusion: Always be careful to make "co-operate" come at the end of a line. Simple enough!

Newspaper gleanings: From an election poster quoted in the New York *Times*, "Vote for Amendment No. 1—you know whom's behind it." From the *Times* itself, "The peace plan selected by the Bok jury of award will be presented to the public in the wildest possible manner." From a letter of the Reverend Henry van Dyke to the New York *World*, "The report makes me say, 'Women are more subject to the slavery of passion.' What I actually said was, 'Women are more subject to the slavery of fashion.'"

And from the Boston *Transcript*, this gem of purest porkandbean: "'You are an educated man,' said the judge, 'but this is a disgraceful crime you have been found guilty of. Have you anything to say before sentence?' 'Only this, Your Honor,' replied the pedant. 'Whatever the sentence may be, for heaven's sake don't end it with a preposition!'"

Faithful unto the full-stop!

Again, the Style Sheet

BY EDWARD N. TEALL



THE cynic who said that virtue is its own punishment may have been a printer, proof-reader or editor who had tried to get up a style sheet, or had witnessed the sufferings of some one else engaged in that painful task. He might have been moved to reconsider his harsh judgment if he had seen the little style book made by the Kable Brothers, Mount Morris, Illinois, for the purpose of standardizing the practice of writers and editors of the magazines which this company prints, and of the compositors and proofreaders in its own plant. An unprejudiced (and not hypercritical) peruser of this unpretentious pamphlet would have to recognize it as an example of virtue rewarded with fair prospect of gain.

In an introductory note the author of the style book takes a bold stand in justification of his venture. He says that by such standardization "the cost of printing can be kept at its proper level." Such recognition is not always given to the advantages to be derived from "a workable basis" for author, editor, compositor and proofreader.

Another bit of commendable boldness is in the first section, "Preparation of Copy": "The preparation of copy for the printer is the most important item in securing good service from the printer." As if to make sure that the superlative shall escape discounting and shall stand up in deliberate nakedness, unashamed, the author adds: "No other factor entering into the production of printed matter is of such importance."

A justifiable exaggeration, used to drive home the point that good preparation of copy is the take-off for a printer's economy campaign.

Authors used to be proud of illegible writing, and some writers, in the days of pen and pencil, seemed to think that messy copy was a mark of quality. Now that the typewriter is in almost universal use, it is fair and proper to let writers know that generous interlinear spacing helps the editor, the typesetter and the copy-reader (or copy-holder), while liberal margins contribute to the comfort and efficiency of the editor, marking for type sizes and styles and other mechanical requirements. The writer who is careful in these matters contributes toward increased production and lower costs in the print shop. If he is getting out a book, he makes it possible for publication profits to appear earlier in the game. If he is contributing to a magazine, he helps the enterprise to cut costs and raise profits, presumably with advantage to himself in the magazine's increased ability to pay its writers. And if he is ordering a job, his own pocket is the direct and immediate beneficiary. Preparation of copy is very properly the first consideration in getting up a style sheet.

The booklet which has prompted these reflections brings out the salient points: Every mark on a sheet of copy makes so much more to be taken into account by those who reproduce the text in type. The compositor and the proofreader should correct obvious, glaring slips of the pen or typewriter; when there is doubt, refer the matter to the editorial department.

"Slavish following of copy when it is clearly wrong is not real service." If operators and readers will use initiative and judgment in first handling, they can keep alterations and corrections at a cheerful minimum.

One objection to the idea of a style sheet in an office handling various kinds of business is that it may impede the individual service that customers like. The answer to this is that the style sheet or book provides a starting point for customer and printer. The office style may be accepted or rejected in whole or in part, and an understanding may be effected that staves off disputes and expensive alterations.

Capitalization is almost always the first object of the rule-makers' attention. Here and in the section on punctuation the Kable style sheet favors the economical system, keeping words "down" unless there's a real reason for a capital initial, and punctuating for sense, not rhetoric. Any printer getting up a style sheet will find it helpful to work from one that is already in use. Whether or not he makes the same decisions, he will find it easier to codify them with a visible model before him. The thing to avoid is a mixture of systems, an inconsistent apposition of conflicting principles. For example, if you decide to capitalize "the East" and "the North," but to "keep down" their derivatives, "an easterner," a "northerner," then, capitalizing "the Scriptures," "the Bible," and the like, it would be extremely unworkmanlike to set "Biblical," "Scriptural."

Other matters on which rulings are necessary are spelling, punctuation, use of figures and abbreviations, use of italics, style for titles of books and plays, for names of characters in them, and for ships, for Bible references, and so on. Here the aim should be consistency and the utmost possible simplicity; and these are amazingly hard to get. The printer will find it much easier to codify his ideas and requirements on type styles, headings and the like.

Turning to the section for proofreaders, it is delightful to find this large commercial firm giving its readers bold counsel and encouraging them in the possession and manifestation of personality. "Read for sense and meaning," it says crisply. "Use judgment and discretion in interpreting what the author wants." Look up doubtful points, the reader is advised; naturally, this is welcomed here, as it gives point to our own effort to get proofreaders to name books most useful for the proofroom library. If your resources of reference are not adequate, query; but make your queries both intelligent and intelligible. Query discreetly, but not vaguely.

The mere mechanical proofreader is not a high-class proofreader. The one who changes from copy rashly is dangerous; the timid reader is not making use of his opportunities. And let these words be the proofroom motto: "Accuracy, not speed, is the aim of proofreading." So it must be in every well ordered shop. The accurate and fairly speedy reader, the reader who can use initiative intelligently, the reader who is ashamed to make foolish queries but who, making queries, presents them with clearness—that is the reader who makes good and either advances to an editorial position or becomes a reader with recognized and properly appreciated sub-editorial powers.

Perhaps some reader of this article will say: "Well—it seems to me we are going pretty far afield in talking about style sheets!" But that is exactly what we like about the Kable pamphlet; it is a perfectly proper extension of the idea. The rules in detail are of little use unless the spirit of craftsmanship is propagated, and the print-shop proprietor who can combine the two is giving his people inspiration as well as information.

As we have praised the Kables for the good that is in their start toward a style sheet, we intend to exhibit some of their less commendable performances. From the Introductory Note: "No attempt has been made to delve into the many complex

and intricate problems of English, regarding which grammarians and lexicographers *have never* and probably *never will agree*." Grammarians would agree on the faultiness of this use of the verb.

"Attention to the matters above cited *lead* to increased production and lower costs, and *enables* us to give better service." The second verb's agreement with its subject in number indicates that the first verb's failure to do so may be merely a proofreader's error. Another example: "As a rule caps and lower-case *look* best and *is* easier to read." Surely a style sheet ought to be impeccable in such matters.

In the section on punctuation, five lines above the order "Use no more punctuation than is absolutely necessary," is this violation of the rule: "Words which do not give the correct sense of the author's thought when read, are either wrongly used or improperly punctuated, and some change should be made." That first comma is an intruder that certainly should have been expelled by the proofreader. Its boldness is matched by that of the division "un-less" five lines in advance of the order: "Avoid two-letter divisions wherever possible."

Are we not all well acquainted with the irony of editorial and proofroom fate that makes things happen with the malignant perversity which shows, in the "Hints to Proofreaders," this sample of its mischievous working: "Intelligent *effort* on the part of proofreaders to catch errors made by the author or editor *are* appreciated?"

In noting these flaws, we ask to be acquitted of puffing or petulant criticism. Such flaws, regrettable anywhere, are serious in a publication of this kind. Intended for private use, the pamphlet ought not thus to be criticized in public—except for the fact that every one of us who writes, edits, sets or proofreads copy is exposed to these hazards. The Kable pamphlet is in its first, experimental form, and the gnawing little foxes will surely be driven out of the vineyard.

The booklet has given us two points for the guidance of style-sheet makers: First, make the work rich with inspiration; second, make it spotlessly clean.

AUSTRALIAN NEWSPAPER NOTES

The *Australasian*, Melbourne, publishes weekly eight special pages of topical pictures printed on highly finished paper. In some recent issues it was found necessary to increase the pictorial section—on one occasion from eight to twelve pages, and on another to sixteen pages.

Saturday issues of the *Argus*, Melbourne, have been especially large during recent months. The issue of September 22 was the largest ever produced, consisting of forty pages, or 360 columns altogether, of which 279½ columns were advertisements, including 168½ columns of classified announcements. An unusual newspaper feat was accomplished in the *Argus* office recently. Special arrangements were made to secure the lodgment of news matter and advertisements early one afternoon, and the linotype staff was assembled for duty shortly after three o'clock, the whole battery of forty machines being concentrated on the night's work. The preliminary organization worked out so satisfactorily that an eight-page issue of the *Australasian* and a twenty-eight-page *Argus* (nine columns wide) were produced, in time to catch the country trains leaving Melbourne shortly after 2 A.M.

Labor troubles very often have a far-reaching effect. As an instance may be cited the industrial upheaval in the Hoe works in America. The *Argus* had ordered a super-speed octuple, which it was hoped would be delivered in good time for assisting in the issue of papers early in the new year, but the stoppage of work in the Hoe factory delayed shipment, and the press is not now likely to be in operation until after Easter. At present five rotary machines are in use in the *Argus* office, but another is required to cope with expanding business.

What Civilization Owes to Printing*

BY JULIAN B. ARNOLD



As a man of letters, I should be diffident in pointing out to experts on printing what civilization owes to their art, were it not that we are brothers in the great army that is fighting ignorance. For surely ignorance is the main source of evil; ill-grace is the effect, ignorance the causation, and we are fighting ignorance by the dissemination of knowledge. A member of Congress once called writers "slingers of ink." I accept that title "slinger." It was a slinger by name David who slew the giant of ignorance, Goliath, and in doing that he opened the gates of history to the introduction of three of the greatest inspirations of mankind: the creeds of Judaism, Christianity and Islam. That was what his "smooth stone out of the brook and his sling in his hand" accomplished. And all who are in any way engaged in the industry of printing form the triumphant army of this modern day, opening the gates of future history to other and far-reaching inspirations.

When I was a lad I assisted in the excavation of a temple in southern Egypt. It was filled with sand and rubbish, and when we got the rubbish out one began to realize what a wonderful place that temple was, with its stony forest of columns, and every column chiseled with hundreds of little hieroglyphics. Owing to the dry climate of Egypt and the fact that these hieroglyphs had been covered with sand, the colors were still perfect, so that the place shone with blue and green and yellow and red; a wonderful vista of color and design. And around the edges of the stone drums, of which these columns were built, there were girdles of eyes; eyes about two or three inches long; all the same eye; eyes linked to eyes encircling these immense columns; hundreds of these rings of eyes. Those eyes represented the eyes of the gods, all-knowing eyes looking down compassionately upon suffering, ignorant mankind. One day while searching amongst the rubbish I found a little wooden die of that eye, which the ancient Egyptian artist, squatting there on the sand, had used to dip into his paint and then pressing it against the column produced one of those colored eyes, until at length he had completed the circle; then he would take up the same task with the next circle. That was his *printing*. Sorely he reversed the truth. He was, according to his lights, making the gods look down with all-wise eyes on humanity who knew so little.

Leaving Egypt I came back to a great city of the West, and went into a printing place where whirling, noisy machines were reeling out miles of printed stuff; stuff that was to be newspapers, pamphlets, magazines, books; folding it by mechanical folders; stacking it, counting it, almost giving it mechanical distribution. How blind and foolish was that printer of three thousand years ago! For we modern printers paint the eyes of men with the colors of courage and hope. The eyes are our brothers, and our presses turn that humanity may receive and give the light of knowledge.

Is it not curious that, although the idea of printing is so very old, we did not come into our heritage of multiple production of writings until the fifteenth century? Printing is as ridiculously simple as it is indisputably ancient. It was one of the first arts attempted by man. Our first task was to master fire, that red flower, as Kipling calls it, which bites if you try to pick it. And when we had mastered fire, then the

next step was to make pottery. But we could not make pottery without becoming printers. We could make baskets of reeds, but baskets of reeds would not hold liquids, and so we put clay into the basket of reeds to hold the clay to the shape of the basket; we did not know enough to do otherwise. Then we put the whole affair into the fire to bake, and, of course, in the process of baking, the reeds burned and fell away, but they left their impress in the clay, and we had *printed* rushes on the outside of our first pottery. You can always tell when you are digging in ancient mounds how old is the pottery by the design that has been *printed* on the outside.

Then next we had to domesticate animals, and to devise that wonderful advantage of the bow and arrow by which you can kill at a distance, and sorely we have abused it. Next evolved the marvel of speech whereby we brought our incoherent cries of pain and joy into mellifluous control and trained sound to become the servant of thought. Finally we had to crystallize this speech of ours; to permanently express our vocal thoughts; to record them — writing.

Then, of a verity, we began to print. For our earliest attempts at writing were pictographical, and these pictures of things we pressed on our cave walls and on the leather clothes we wore, probably with dies of clay or wood. That first crude writing by stamping was true printing. About that time there came into popular use a form of spoken narrative with which the literature of the world is enriched. We call it the epic. The original core of every epic is the story of some great man. Can we not see the wild figures sitting around the tribal camp fire listening to the tale of some dead chieftain who has become a demigod? With the passing centuries come the men who add to that story fragments of wisdom gained by experience in the affairs of life, and their gifts to the growing tale are called philosophies. Others add whispers of the heart, or flights of fancy, or touches of hero-worship, or loftiest aspirations of the soul, until finally we have the epic. Each epic speaks of the land that produced it. It has been my privilege to live in many countries, and always I have been struck by the exactitude with which each epic betrays the characteristics of its people.

When man had produced his vocal epic, he feared to lose it; wherefore it must be reduced to record. Now there were two nurseries of writing in this world, one in China, the other on the Tigris and in Egypt. The eastern Asian school tried to evolve a means of writing for the world. They stuck to it until they produced what is now the crystallized Chinese method of literature. It is absolutely hopeless. China will never get on her feet nor hold any position in the political world until she throws off the crushing burden of her method of writing and printing. If a Chinaman wanted to write "I will make a speech," he would have to write the word that means "opening of the mouth" and then add the word which means "vapor," and possibly add five or six more words to get one significance. It is the ancient idea of writing in pictures.

But on the Tigris there as children we had nothing but clay to write on. Now, you can not make curves on clay, so we had to drop the idea of pictures and make strokes, straight strokes, which grew into the cuneiform type of writing. It was an immense gain for the Occident that in our nursery we were such bad drawers of pictures that we had to learn how to write by using signs for sounds. Then Egypt improved on this method but failed to devise vowels or phonetic spelling, until we come to the dawn of the civilization of Greece. Greece at once accepted the idea of signs for sounds, and since all

*EDITOR'S NOTE.—This article contains the substance of an address delivered by Julian B. Arnold at the testimonial dinner recently given by the Franklin Association of Chicago in honor of John W. Hastie. Due to its wide interest and appeal we have had Mr. Arnold revise it from the stenographer's report so that our readers may have the benefit of the speaker's inspiring message.

that she touched she made beautiful, so it was with the alphabet. Why is the Acropolis of Athens the most beautiful prayer in stone? If you visit an Egyptian temple you would see ugly walls keeping the world away from the inner holy of holies where were worshiped the gods. Inside of that great wall of the temple is a secondary row of graven or fluted columns, and inside of the columns is the altar of God.

When the Greek saw that he said, "Good, but not good enough. Why did you not put your columns on the outside?" So he goes back to Athens and builds the Acropolis, with the columns outside of the wall, and the holy of holies inside. So with the systems of signs for sounds evolved in Chaldea and Egypt, the Greek took them, and added the vowels, and gave us the alphabet, and we began to write in earnest.

Yet still we could not print. We could put those signs on our signet ring, and stamp sealing wax with it. That is printing, after a fashion, and everybody did that for ages. Even William the Conqueror could not write his own name and so had "William" engraved on a bit of wood, and when a document was brought to him for approval he pressed the stamp on the ink-pad and stamped it on the document. That, also, is printing.

But civilization had not salvaged its epics and the garnered thought of past ages, for everywhere existed a class of men whose business it was to produce what we call "manuscripts." They knew how to print initial letters on each page and to print pictures in their manuscripts where they were required. But they were not inclined to devise a way of printing the whole of a book, because if they were to do so that fact would cheapen the value of manuscripts and take from these clerics a valuable monopoly. It was not through these scribes but in spite of them that the Renaissance of the fifteenth century brought us the printing press.

Moreover, a knowledge of how to print would have been of little avail save for the invention of paper, which essential gift came to us from China through the Arabs. Specimens still exist of the Arab paper of the ninth century. It is curiously good paper, but rather thick. We have European paper of the thirteenth century. The fourteenth century paper is not so good, because we were beginning to graft or something, but at the end of the fourteenth century and the beginning of the fifteenth very fine paper was produced in Italy and Germany. It was becoming commercially cheap. Anybody could now have this beautiful white material to print on. At last we were ready for the printing machine, which came naturally; and with the widened use of printing came the advancement of knowledge.

That is the great cleavage of history, and of true civilization. Before printing men only thought of religious matters, of commentaries, of homilies on the Corinthians, of something to do with ecclesiastical matters. But after the Renaissance, and the advent of the printing press, men thought of what concerns mankind. From that moment nothing could stay our progress. And the means by which we could and should progress to an immeasurable degree was printing, and only printing. Thoughts in book form were now everybody's property. Printing gave to men the garnered and growing knowledge of the entire world and every noble book added was at the service of each individual.

Incidentally, through the scattering of romances, it furnished a medium whereby we could develop our dramatic sense, and the modern drama was born. Then out of the chiefest power inherent in printing, namely, of indefinitely multiplying copies, comes a new gift to mankind, the pamphlet. In the struggles of Charles I.'s time the pamphlet became a surer weapon in the hands of a John Milton or a Dean Swift than any sword. Few realize the power of pamphlets. We are rather contemptuous about them. One hundred years from now there will be many a chapter written by historians on the fact that in 1915 the British Commonwealth had to take the

ablest man they could find and make him a Minister of State, and say "There is your portfolio." And when he asked "What is my task?" they answered "You are Minister of Propaganda." So Lord Northcliffe forthwith scattered pamphlets on the nations of the world. That is what pamphlets had grown to.

About the sixteenth century there came to the Venetians a desire to tell the people what their Government was thinking about. Had Rome possessed the printing press she might still have been the Roman Empire, but she could only send forth her heralds who read to the people what the Government wished the people to believe. Venice started the idea of trying to tell facts to the people, through printing, and the printed sheet was called the "Gazetta." Out of this gazette has grown the magazine. Meanwhile there were "news-letters" being issued in the countries of France, Germany and England, and out of the "news-letter" grew the daily paper.

I was brought up on the bread of a great newspaper of London. I saw that newspaper grow from a little sheet until it had become a factor in the guidance of the British Commonwealth. Yet its famous editor might not abuse the power which the printing press had given him, for always he considered himself the "Servant of the Press." With a circulation of nearly three-quarters of a million copies a day—in the days when such a newspaper circulation was undreamed of elsewhere—he sought only to find how he could use the wealth, the power and the prestige that belonged to this "printing" for the enlightenment of humanity.

Let me illustrate briefly. This editor saw a man looking into the cases of the Assyrian collection of tablets in the British Museum, and asked him, "Do those things interest you?" "Yes, I can read them." "You read them? Why I thought that there were only three men in the world who could read them?" "No, sir, there are four. I am the fourth." "Would you like to have these records at your disposal?" "It would be the dream of my life." So this editor had the man made curator of the Assyrian Galleries of the British Museum; and six months afterwards he said to him, "Mr. Smith, will you go to Babylon and Nineveh and dig up those cities? Will you do that for me?" And Smith said, "Will I? Will I?" Whence it came to pass that he filled the museums of the West with stone bulls and cuneiform tablets. It was the printing press which made that possible.

Again, at the burial of David Livingstone in Westminster Abbey, as the throng began to move away, this editor said, "They think that Livingstone's work is finished. It is only half done. I must find a man to complete it." Some weeks after that, when dining with him and Henry M. Stanley, I heard him appeal to Stanley as he had spoken to Smith, "Stanley, will you take up this tangled skein of Livingstone's work? Will you bring me the heart of Africa? Will you do that for me?" And Stanley said, "Will I? Will I?" I saw Stanley go into Africa, after I had helped to get the expedition ready. He then had a smooth face and curly brown hair. When I met him again on his coming out of Africa three years afterwards, he had snow white hair, and a face lined like the map which he put into my hand and said, "There is what I was bidden to bring, the heart of Africa."

The immediate result of that expedition was the forming of the Congo Free State, and swiftly thereafter followed the coupling of Cape Town and Cairo by rails, and the rapid opening up of the Dark Continent. Nothing but the printing press could have wrought such a miracle. In twenty years it had given to civilization a continent which erstwhile had been a blank upon our maps.

If a newspaper possesses such powers for good, a magazine has subtler potentialities. A man may take ample time when writing for a magazine. He may take thirty days or more, and should express his soul, not only his passing mind. His thought of the moment is for a newspaper, but the harvests

of thought should find a permanency in a magazine article. A magazine is thus worth keeping, but a newspaper is only worth reading; although Napoleon III. said he received all his knowledge from two sources, his mother, who taught him to read, and his newspaper, which did the rest. Magazines are going through a transition period, and any one who studies the legion of magazines in the book stores may sense the drift of the struggle.

Still higher than pamphlets, newspapers or magazines is the power of a book—the messenger of the printing press. If there is any hope for mankind today it does not lie in any religious creed. It does not lie in the ungoverned hearts of men. It does not lie in the blue sky above us, nor in the wealth of the earth or sea. It lies in only one thing, the printing press. If we can get truth and cleanness of soul, ideals that are honest and worth while, before the eyes of all men in books, and let this vaccine seep into their natures, then we have saved mankind.

Who knows the destined greatness of a book? The last person to foresee where the winds of time shall scatter the seed is the writer. Imagine a woman taking up her pen and writing "Uncle Tom's Cabin." How should she realize that thereby she had put a backbone into the cabinet of a nation? Yet that is what Harriet Beecher Stowe accomplished. How should a man who collects little facts about natural history in a notebook, with infinite pains for about forty years, and then arranges them in convincing order in two books, "The Origin of Species" and "The Descent of Man"—how should he know that he had changed utterly the mental attitude of cultured and thoughtful men for all time? That task fate entrusted to Charles Darwin and his books were milestones on the road of thought.

What did the western world know of Asia fifty years ago? There were hundreds of learned men who wrote copiously on all Asiatic matters and they produced rows upon rows of books in the British Museum, standing like fossilized soldiers, file after file. But who takes down those books to read? Nobody. Yet, they are about Asia. Then comes a man who has the divine benediction which is called "Sympathy." He writes one book, "The Light of Asia." He wrote many books, but this one book is the fateful one, and therewith he takes Asia by the hand and says, "Sister, let me draw that Saree from your brown eyes and brow. See? Here is your brother of the West. Put your hand into his, and tell him what you have thought about through these unnumbered centuries." And the western world said, "Does Asia think like that? We must study the thoughts of Asia." One book amongst its thousand fellows owns this magic gift. It is again the child of the printing press.

If you had to copy those books with pen and ink; if you lacked the immense force which you possess today, what would the aching, hungry world do? But think not that because we have these powers we are at the top of the tree. When printing came it was like a ray of light coming into a dark room. The door was kicked partly open, but only partly open. And in kicking it open there was stirred up much dust; the dust formed by the superstitions of many centuries. For, incidentally, there was an adverse prejudice to knowledge called religion, or rather dogma. The dust of it was hurled into the air and has remained with us. But that dust is now settling down. Science and religious thought begin to realize that they are twin sisters, and presently we are going to have clear air. You are going to kick the door wider open, and then the great white light of learning shall come in. That is not today, and it is not fifty years from now, but it will be presently and surely.

Towards the close of last century there were four newspapers in India printed in English. Today there are 232 newspapers printed in the Indian tongue of Hindustani, and others in the various vernaculars, not to mention many in our language. In Asia there are hundreds of popular newspapers in

native idioms. We speakers of English do not own a monopoly of printing. It is like light; the more it spreads, the better and healthier and happier the world will be.

Nevertheless we print the greatest power for good in all the world, the English language. About 130 years ago there were only twenty million people in the world who spoke English, made up from the small number of inhabitants of the United States of America, a little island in the North Sea, and a few Britishers on the fringes of neglected wildernesses. Then the United States opened her arms, and said, "Come ye who are weary, and rest." And those one-time settlements on the fringes of the wilderness grew to be great and independent countries like Australia, Canada and South Africa, until today there are 250,000,000 people who make it their boast that they learned English at their mother's knee. Yet that is less than half the story, because there are about 480,000,000 more who do not speak English by natal right, but they are under our flags, they are under our shields, we give them protection and education, and they are climbing up the road of progress, looking ever to the English language as the one true beacon of hope.

Now there are only 1,600,000,000 people in the world, so that practically half of humanity today looks to our language as the one beacon light of the world. Oh, I urge you to protect the English tongue. We are trustees of the noblest treasure of the ages. There is nothing for mankind to hope for unless we teach them through this medium, which already has 800,000,000 listening. Slang you must use in conversation sometimes; some of it is excellent. We can not help giving our thoughts quickly and forcefully in colloquialisms, but we need not put them into print. We need not have anything to do with the sentence which is not a true English sentence. Our heritage of the English tongue is worthy of care, and its destiny hangs, in large measure, on the masters of the printing press.

Over the horizon of the future dawns a day when will be created an order, with the printing press as its weapon, to serve mankind with that whole-hearted, centered thought with which the Jesuits served their religion. When we get that, then instead of reading in our papers that one country is quarreling with another country and that somebody has invented something to destroy a city or a province, we will find that the message of the printing press has found the soul of that land and set its people thinking how they can better and not injure mankind. That is for the future, if only we can keep this language of ours clean and brave in print. Maintain it crystalline; it is the chiefest of gems. Measureless have been the improved methods of printing introduced in the last thirty years. Where will the increase of improvements in printing carry us in thirty or forty years from now? We may have two or three wars between now and then. Nations may be wiped out, but that will not matter; there will be enough of us left in the world to carry on the cleansing process of mankind, which only can come through the service of the printing press. You may be a John the Baptist, and howl until you are hoarse in the wilderness of ignorance, but nowadays you can not get your message to the world save in printer's ink.

The one hope of mankind climbing out of the slough of selfish bitterness and dulling ignorance is the printing press. If its offspring is a good book or a good pamphlet or a good magazine or a good article in a newspaper, it is going to fall on all sorts of ground, but some so fertile that it shall bear a hundredfold, with the permanent uplift of millions, whether we know them or not. We do not all perhaps feel alike the call to educate the world, but as we learn our powers more and more, and train our eyes to look into the dim distances of the ages to be we realize that each of us, in our several ways, can play his part in this noblest of all tasks through the service of the printing press.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Collodion Dry Plates

W. T. Wilkinson is responsible for the statement that dry plates made with the ordinary iodized collodion have the same sensitiveness as wet plates. Collodion dry plates proved much slower than wet plates in the present writer's hands, but Mr. Wilkinson's method of washing the plates and his preservative are much different. Here is Mr. Wilkinson's method in brief:

Two grooved wooden tanks are necessary, one to hold six plates, the other to hold twelve. The smaller one is utilized as the container in which to soak the plate and save the silver after leaving the silver bath, and the large one is used to wash away the free silver as completely as possible. This latter tank requires a flow of clean water. Collodionizing on glass with albumen substratum and sensitizing in a 40-grain silver bath are carried on as usual. When the plate is sensitized, remove it from the bath, drain it and put it in the smaller tank. When the seventh plate is nearly sensitized remove the first plate from the small tank and put it in the larger tank, which is also full of water. When both tanks are full the first plate is taken and drained. Then it is immersed in the preservative made up of: Fish glue, 1 ounce; rock candy, $\frac{1}{4}$ ounce; hydroquinon, 15 grains; meta-bisulphate of potash, 20 grains, and water, 20 ounces. Filter before use. After the washed sensitized plate is in the preservative for about a minute it is drained and put into a drying box, where it should dry in about an hour. Of course all these operations are performed in a room with a red light. When these dry collodion plates are used for line or halftone negatives they are developed with: No. 1: Hydroquinon, 1 ounce; bisulphite of soda, 1 ounce; potassium bromide, 1 ounce, and water, 40 ounces. No. 2: Soda hydrate, 2 ounces, and water, 40 ounces. For developing, mix equal quantities of No. 1 and No. 2. The image flashes out at once, and full density is obtained in a minute. Wash and fix in potassium cyanid, 1 ounce, and water, 20 ounces. Any other operations are the same as for wet plates. These dry collodion plates can be stripped and turned in the usual manner.

Enamel on Zinc

W. G. Donovan, Fresno, California, writes: "I should like to get a good enamel formula—one that will stand three bites for sixty-line halftones, also one that can be used on line work. I know that this must be a time-worn question, but I am unfortunate in not having been a subscriber to THE INLAND PRINTER sooner."

Answer.—Beginning with July, 1894, enamel formulas have been printed in this department, many of which are in successful use on zinc everywhere. The first requisite in using enamel on zinc is to grain the surface of the metal in a bath, the formula for which has been published here frequently, and which is as follows: One ounce of powdered alum is dissolved in 30 ounces of water, to which $\frac{1}{4}$ ounce of nitric acid is added. The polished zinc plate, freed from grease by treatment with clean potash solution, is rocked in this graining

bath for a minute or so until it receives a beautiful matt gray surface. It is then well washed under the tap and wiped with wet cotton to remove the oxid of zinc. Flow with the following enamel, which was published in this department in July, 1916, page 495: Eight ounces of fish glue is dissolved in 16 ounces of water; 350 grains of ammonium bichromate and 50 grains of citrate of iron and ammonia are ground fine in a mortar and stirred in slowly, after which the enamel is filtered and the zinc coated and whirled as usual. After development some operators remove the water by flowing with wood alcohol and then expose it to light for further hardening, while others plunge the developed print into one of the numerous hardening baths such as the following: Water, 32 ounces; wood alcohol, 4 ounces; ammonium bichromate, 1 ounce, and chrome alum, 120 grains. The plate is rocked in this hardening bath for a minute or more, the water removed with wood alcohol, the plate whirled dry and burned in slowly to a dark yellow. This enamel will be found to withstand the action of an Axel Holmstrom etching machine perfectly. Enamel on zinc should not be washed under the tap until the etching is complete. It can be examined for depth by brushing with a camel's-hair brush in a tray of water containing a little nitric acid and alum similar to the first graining bath. Once enamel on zinc is mastered it will supersede the albumen, ink and dragon's blood resist, for it gives a smoother etched line.

Photoengraving Our Greatest Blessing

Burton Emmett in an article on "The Decline of the Harmonious Page" deplores the manner in which books are being poured forth from "factories" with seemingly no attention to page harmony. He reviews the decline from the satisfying beauty of the early books to the end of the last century, and adds:

"It was not until the advent of photoengraving, in its own way one of the greatest of our modern blessings, that the saving grace of necessity was lost and that taste (?) came into its own. The maker of pages was now free to choose, not only from a thousand types, but from a thousand art techniques as well. Such slight interest as remained in the lost art of good typography was forgotten in the rush to experiment with these new, quick, cheap substitutes for the wood cut. The ideal of the harmonious page sank from sight. The illustration was everything. What has been happening is that our illustrated books have been and are being produced under publishing policies that lay stress on artwork with indifference to typography; or on typography with indifference to artwork. How, under such circumstances, could books be otherwise than inharmonious?"

Harmonious Book Pages Again Possible

Other authorities on book illustration besides Burton Emmett are, in articles and lectures, ridiculing publishers for the lack of harmony between illustration and type page. From the publishers' viewpoint they just went along the line of least

resistance. It was so easy when contemplating book illustration to get an artist to draw in wash or oils and engrave it in halftone. Of course it had to be printed on expensive coated stock and inserted so it was limited to a frontispiece. If pen drawings were used in book illustration they were engraved on copper to get a smooth line. Now this is changed. Line engraving can be engraved on zinc much more cheaply than on copper and of equal quality. Enamel is now used on zinc, which gives the smooth line formerly obtainable only on copper with the zinc plate of greater depth. There is no further excuse for publishers to print line engraving with type on regular book paper, and so they may again restore harmony to the printed page.

Brief Answers to Queries

O. F. Kwett, Canton, Ohio: The best photographic acid resist for steel is asphaltum varnish, and the best acids to etch with are Spencer acid and the mercury mordant.

Charles H. Pace, Chicago, can purchase powdered bitumen, or asphalt, from William Zinnser & Co., 195 William street, New York city.

Dry Plate Developers

J. Persons, Toronto, writes: "I am now using process dry plates for the little black and white copying I have to do and find that the glycin developer which was recommended in your department is excellent for giving intensity without fog or any deposit on the transparent lines in the negative, but the development is slow. What developer is preferred in the States?"

Answer.—Hydroquinon is the popular developer now, either with or without caustic soda. With the latter it works quicker, only it requires two solutions about as follows: The caustic soda stock solution is made up of 1 ounce of caustic soda sticks in 60 ounces of water. The hydroquinon solution is also 60 ounces of water with 1 ounce of hydroquinon, 6 ounces sodium sulphite, 180 grains citric acid and 120 grains of potassium bromid. For use take equal parts of both of these stock solutions and add sufficient water to dilute the developer one-half. The temperature of the developer should be between 60° and 70° Fahrenheit.

Handsome Illustrated Publications

"Senior," St. Elizabeth College, New Jersey, wants to know if any country equals our own in the excellence of the illustrations in periodicals.

Answer.—It all depends on what is meant by the word "excellence." This department is interested only in the engraving and printing, and from that viewpoint *Plus Ultra*, of Buenos Aires, Argentine Republic, still leads the world. London has several beautifully engraved and printed publications. France has only very few such publications. A monthly called *Emporium*, published in Bergamo, Italy, as an artistic publication compares well with the *Connoisseur*, of London, or *La Renaissance*, of Paris. New York city leads in the number of illustrated publications that are well engraved and printed.

Thanks for Holiday Felicitations

This department reciprocates most heartily the holiday greetings received from Vernon Royle, Paterson, New Jersey; Charles A. Stinson and Robert F. Salade, Philadelphia; Edwards & Deutsch Litho Company, Louis Flader, Matthew Woll and Henry Quirk, Chicago; L. M. Augustine and James A. Anderson, Baltimore; Gustav A. Mayer, Buffalo; Journal Engraving Company, Jamestown, New York; The Colorplate Engraving Company, Edward Epstein, Walker Engraving Company, Sinclair & Carroll, of New York, as well as Thompson Willing, Burton Emmett, William Reydel and Heyworth Campbell, of the American Institute of Graphic Arts; John Clyde Oswald, Edmund G. Gress and Earl Emmons, of *The American Printer*, as well as our highly esteemed collaborators on THE INLAND PRINTER, including Mrs. Clara J. Shepard.

Lithography a Subdivision of Planography

Bolton Brown, the artist lithographer, has issued through Fitzroy Carrington a book of but thirty pages, entitled "Lithography," beautifully printed by D. B. Updike, which defines clearly what is and what is not lithography. He says: "Its name is derived from the stone, but in our day commercial needs have introduced so many other substances — zinc, aluminum, rubber, almost anything, one might say — that in the technical journals the word 'Planography' has been applied in its stead. Lithography is that subdivision of planography that prints from stone."

Engravers' Advertising De Luxe

From Howard J. Griffith, of the American Engraving & Color Plate Engraving Company, San Francisco, comes a magnificent exhibit of engravers' advertising. It comprises an excellent reproduction of a painting, together with a booklet in which John Henry Nash has immortalized in type, as Mr. Nash knows so well how to do, a prose poem by Walter H. Gardner. The whole is in beautiful harmony — picture, story, type, paper, printing, binding and, above all, illustration. It demonstrates in a superlative manner how an engraving house can educate its clients in the direction of artistic production.

NOTES ON OFFSET

BY S. H. HORGAN

"Photo-Litho and Offset Printing"

F. T. Corkett has compiled the articles of sixteen writers in a book with this title. The introduction states: "While some amount of formulas and detail is herein given, this volume is not intended to convey all the exact information necessary for the craftsman." So the workman will not get much information of practical value to him in the shop. Among the worth-while articles in this book are "The Evolution of Offset Machinery," by Frank Heywood. In writing of single-color offset presses Mr. Heywood says: "To get the true perspective, we must carry our minds back to pre-offset days, for in common fairness, the credit of first realizing the possibilities of indirect printing on paper from rubber belongs to Ira W. Rubel of America." "Graining and Transferring Considerations," by Ernest Garrett, contains much valuable information. Several of the writers call attention to the superior methods used in the United States. C. A. F. Lewin in his article on "Color Corrections" tells of "the quicker methods now being utilized in the States," and adds, "Photo-offset in the States is well ahead of work in this country." Throughout the whole book they still call planographic printing from metal "lithography," which the English pronounce "Lie-tho." The book is published by Raithby, Lawrence & Co., 231 Strand, W. C. 2, London.

Photo-Printing on Grained Metal

In "Photo-Litho. and Offset Printing" Herbert J. Crowder describes how to get photo-prints on metal as follows: "For long runs a zinc plate should have a sharp, deep grain. Clean the plate with a weak solution of acetic acid and alum, taking care to remove all the sand deposit left in graining. Sensitize with a solution of 1 ounce egg albumen, 16 ounces water, 120 grains ammonium bichromate and 1½ drams of ammonia. After flowing the zinc a couple of times with this sensitizer, whirl over a low gas jet. The slower this dries the better for the coating. Exposure requires five to seven minutes, depending on the source of light used. Roll up solid with a good black printing ink sufficient to get a thin coating. Place under the tap in the sink and with the water flowing develop off the superfluous ink with a tuft of cotton. After development dry the plate and touch up any breaks in the lines or dots. Then gum up and dry in the usual way.

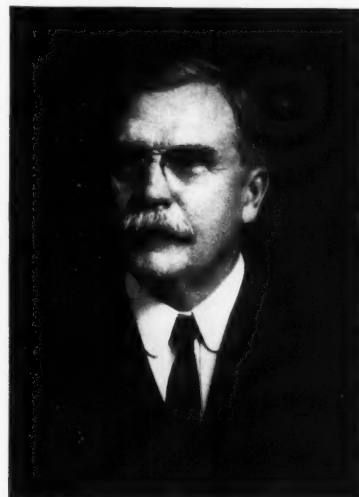
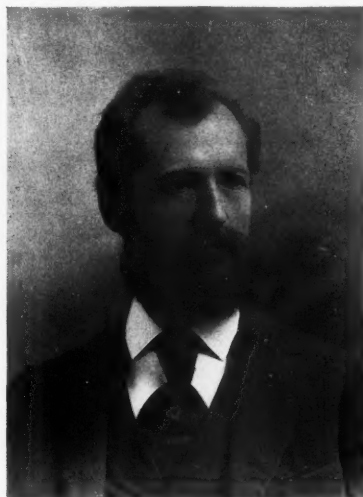
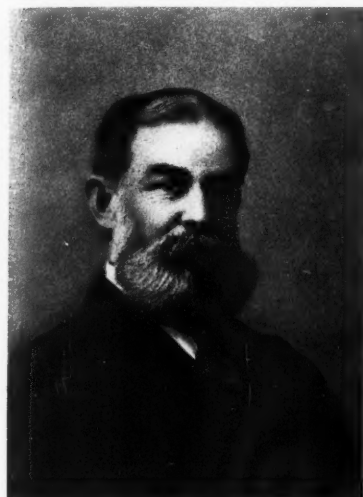
Origin and Development of the Linotype Machine

PART I.—BY HENRY LEWIS BULLEN



AMONG inventions none has a history more curious than that of the linotype machine. When the machine first became commercially practicable in 1891 it was a combination of the inventiveness of several minds, among which that of Mergenthaler was by no means the most effective. In this review an attempt is made to award the credit due to each of the various men who were concerned, consciously or unconsciously, in this important invention, and thereby

after Sholes had successfully passed it through the experimental stages. On Densmore's first visit to Clephane, the latter undertook to test every machine Sholes might make, and agreed to pay \$150 for each machine delivered. These experimental machines were made by hand. There were six of them constructed at different periods, and put to use in his business by Clephane, but, while each was an improvement on its predecessor, all revealed serious defects. Sholes came to think Clephane was too exacting, while Densmore persisted in the belief that to satisfy Clephane was to satisfy the world. So



The Men Who Made the Mergenthaler Linotype Machine Possible

James Ogilvie Clephane, a lawyer who carried on the business of law reporting; To him primarily the world owes the linotype machine. He was born in Washington, D. C., February 21, 1842. Ottmar Mergenthaler, born in a village in Wurttemberg, Germany, May 10, 1834. He was a watchmaker, learning his trade in Bietigheim, Wurttemberg. In 1872 he came to America, and entered the employ of his uncle, A. Hahl, who then had a machine shop in Washington, which he later on removed to Baltimore. Linn Boyd Benton is the present director of the general manufacturing department of the American Type Foundry Company. He was born in Little Falls, New York, May 13, 1844. He is now in his eightieth year, but still active. Originally a printer, his experience in typefounding began in 1873, since which time he has revolutionized the art of punch and matrix making. No portrait of J. W. Schuckers is available to us.

broaden the field for historians who may hereafter venture upon more detailed narratives of the various steps of this great event in the history of printing.

The world owes the linotype machine primarily to the progressiveness and persistency of James Ogilvie Clephane, a court stenographer and later a practicing lawyer in Washington, D. C., in which city he was born on February 21, 1842. Oppressed by the tediousness of producing manuscript copies of the notes of himself and his employees for the law courts and the printers, Clephane became interested as early as 1866 in an invention of a typewriting machine, which proved to be impracticable. However, his interest in mechanical writing induced a visit to him in 1867 by James Densmore, the partner of Christopher Latham Sholes, inventor of the first practicable typewriter, which was launched to fame and fortune in 1873 as the Remington typewriter, in which year its manufacture was begun by E. Remington & Sons at Ilion, New York,



Philip Tell Dodge, who became president and general manager of the Mergenthaler Linotype Company in 1891, and is still president. His son, Norman Dodge, is now general manager, having succeeded his father. The elder Dodge was born in Fond du Lac, Wisconsin, July, 1851. He is a graduate of George Washington University. By profession he was a patent attorney, in which capacity he became interested in Mergenthaler's invention. He is also president of the International Paper Company.

it proved to be, and in 1872 nothing remained to Sholes and Densmore but to find a manufacturer who would finance the machine as well as make it. When the Remingtons undertook the manufacture, the first seven Remingtons were sold to and used by Clephane. How few inventors have been fortunate enough to find a business man who would try out their inventions and pay for the machines subjected to the trials! Yet this spirit of invincible coöperation, which had prevented a crisis in the affairs of the inventor of the typewriter, was to be more amazingly displayed in connection with the invention of the Mergenthaler Linotype Machine. Clephane was offered by Densmore a large share of his interest in the Sholes' invention for a comparatively small sum, before it passed into the hands of the Remingtons. But Clephane was not a capitalist, his income being derived solely from his law reporting business, and he was compelled to decline the offer. Densmore, needing money, disposed of the larger part of his

interest to other persons, yet from the small interest he was able to retain he eventually received in dividends as much as \$150,000 a year, while from the same amount of stock his family now enjoys a much larger income.

Clephane's objective from the beginning was to produce a machine which would mechanically produce copy that would

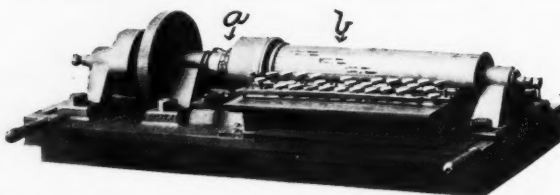


FIG. 1.—The apparatus called the rotary impression machine, out of which the linotype machine was developed after an evolutionary period of twelve years—1879 to 1891. This was the first invention of Ottmar Mergenthaler, in his effort to carry out the ideas of Charles T. Moore and James O. Clephane, who required an apparatus to indent stereotypic matrices, as shown in Fig. 2. At *a* are three wheels, each carrying complete alphabets cut in relief in steel, one wheel each for capitals, lower-case and italic. When the apparatus was put in motion by belted power, the letters on the wheels were controlled by the finger keys, while the lever at the right brought either the capital, lower-case or italic wheel into work, as desired. The short lines *b* on cylinder are the ends of a series of rods, each controlling one character on the wheels. A rod was actuated by pressing the required key, whereupon the rod raised the required character above the periphery of the remaining characters on a wheel and held the letter in position until it was pressed into a narrow strip of matrix paper, at which instant the wheels automatically ceased to revolve until the indentation was made. More than one style of this apparatus was made, our picture showing the latest model. In the first 1879 model Mergenthaler used piano keys to control the letters, and thus made the apparatus unnecessarily cumbersome.

eliminate the cost of type composition. He first tried to interest Phelps, the inventor of the telegraph printing machine, but Phelps declined the attempt. Charles T. Moore, an inventor of a telegraph printing machine never put to use, persuaded Clephane that he could invent the machine he was in quest of. The idea was to print law reports by means of a keyboard on lithographic transfer paper in long, narrow strips, using characters similar to printers' types, and then transfer the original to lithographic stones for printing as many copies as might be desired. The printing characters were engraved on wheels, one for roman, another for italic. The first of these machines was built for Clephane by A. Hahl & Co., of Baltimore, while another machine, also designed by Moore, for arranging the printed strips into lines and pages, was completed by a machinist named Maltby in Washington. This was in 1877, at which time a company had been organized to handle the process and machines—the National Machine Printing Company, capital \$28,000. Under experimental conditions the printing was satisfactory. In forming lines and pages of the required measures from the long, narrow printed strips, justification was effected crudely and unevenly in the manner illustrated in Fig. 2. It was when the transfer to stone was attempted that the invention proved to be unreliable. The stone could not be depended upon to take the transfer complete, or to reproduce it clearly when it did "take." In the building of this machine Clephane first came into contact with Ottmar Mergenthaler, who was then a foreman in the machine shop of his uncle, A. Hahl. Also, in this adventure Clephane and Moore first learned of the difficulties in the way of justifying lines to regular widths. Two printing machines were made. Both were sold to a New York company formed to operate them under license, and a not inconsiderable amount of printing was done on them, but none of it profitably.

But it appears that while working on his invention of the lithographic transfer process, described above, Moore evolved the idea of a stereotypic process, and succeeded in casting in a mold a type-high "slug," with printable type on its surface, the forerunner, in fact, of the present linotype slug. Moore, supported in his experiments by Clephane, patented his "slug" idea, and the Mergenthaler Linotype Company eventually became owner of that patent. Convinced that the stereotypic process was superior to the lithographic process he was using,

Clephane arranged with A. Hahl & Co. to build an apparatus for making the matrices, the result being the Rotary Impression Machine, patented in 1879, a later and improved variation of which is shown in Fig. 1 and described thereunder. A patent was granted to Mergenthaler for this machine, his first invention, which was, however, the property of Clephane. A page of matrices for the stereotypic process is shown in Fig. 2. Such a page was cast in a peculiar kind of mold, having a series of brass bars which separated the lines, so that though several lines were cast at one pouring of metal, each line left the mold a separate slug. This stereotypic process superseded the lithographic process. Mergenthaler's connection with it ceased in 1879. It was improved at various times by other machinists. However, this first Mergenthaler patent afforded him a basis for becoming financially interested in the National Machine Printing Company. He and Hahl were each given three shares of the par value of \$1,000 apiece, shortly after which the owners of the invention established a machine shop of their own in Washington, and Mergenthaler's connection with the evolution of the linotype machine ceased, not to be resumed until about four years later, in 1883. Mergenthaler thought so little of the future of the company that in 1881 he sold his three shares for \$60. Hahl, holding on a year or two longer, sold his three shares for \$900. These shares today represent a value of tens of thousands of dollars.

In 1882 Clephane persuaded L. G. Hine, a wealthy lawyer of Washington, to acquire a controlling interest in the National Machine Printing Company, which was still hopeful of its stereotypic process. A new company, the National Typo-

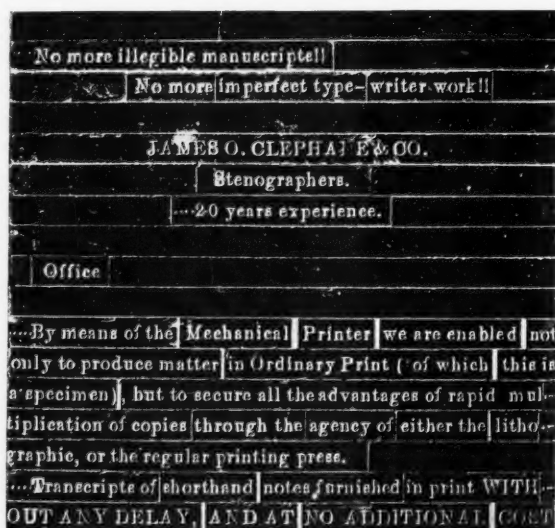


FIG. 2.—Reproduction from a matrix made by the rotary impression machine (Fig. 1), being an advertisement of the so-called mechanical printer. The letters were stamped one at a time into long strips of papier maché, about one pica wide. The strips were cut into line lengths and justified to the width of the page by cutting the strips to permit wider spacing between words, without regard to even spacing. When adjusted into lines, the line matrices were pasted on a tough piece of manila paper. Larger spaces and blank lines were made with blank matrix strips. Charles T. Moore, under whose directions Mergenthaler worked, devised an apparatus which made the justification and assembling of matrix lines much easier and quicker than the picture might lead one to suppose. The result was extremely crude, yet a market was developed for the product and Clephane was encouraged to proceed toward the linotype machine.

graphic Company, was formed, with a capital of \$1,000,000, which acquired all the interests and patents of its predecessors in the quest of a workable machine to eliminate hand composition. Activities in producing machines and apparatus for the stereotypic process were increased, without profit, but probably without loss. Meanwhile, Mergenthaler, who had gone into the machinist business on his own account on January 1, 1883, had been studying Clephane's objective. Out of his studies he evolved his first so-called "band" machine.

It was intended to produce papier maché matrices in single lines to any required measure, the matrices to be assembled as theretofore, as shown in Fig. 2. The radical new features

were the abandonment of letter wheels and the substitution of bands or bars of metal, upon the edges of which were engraved in relief in steel all the letters and other characters used in ordinary type composition. At the touch of the corresponding key on the keyboard the bar dropped until the required letter came into alignment with other letters, which formed words and lines. The line of punches was then pressed into a long strip of papier maché, which in turn was assembled on paper and justified as in Fig. 2, after which each page was stereotyped in a hand mold.

During the development of Mergenthaler's first band machine, the means of improving it dawned on the inventor and his associates. One thought was: If a line of punches can be assembled and justified, why not a line of matrices? Another

thought was: If a line of metal matrices can be assembled, justified and controlled, why not make the cast direct from them? With these two thoughts the line-of-type machine was born! I am informed by a friend of Mergenthaler, who worked with him in developing the linotype machine, that it was Hine who suggested that the slugs might be cast in the same machine that aligned the band matrices, after he had been given the opportunity of seeing the process of typesetting in the typefoundry of John Ryan in Baltimore. The first casting apparatus applied in a linotype machine was a part of a hand typesetting machine bought from John Ryan. Mergenthaler is reported by his biographer, Schoenrich, whose biography was revised by the inventor and is in fact an autobiography, to have conceived the idea of "stamping matrices into his type bars and casting type metal into them in the same machine," while on a journey to Washington for the purpose of confessing the commercial impracticability of his first band or type bar machine, well as it worked in the machine shop. The National Typographic Company lost no time in ordering two of the band or type bar machines with band matrices and with a typefounder's casting apparatus attached.

It was in July, 1884, that the first line of type was cast in Mergenthaler's shop in Baltimore on Bank Lane on the "band" machine shown in Fig. 3. Hine and Clephane and their associates believed that they now had a practicable machine. A factory was set up in Baltimore, under the management of Mergenthaler, and preparations were made to begin manufacturing and selling. In this first linotype machine the most radical improvement was the introduction of a wedge justifier. In the first "band" machine Mergenthaler was still justifying in the crude way devised by Moore. In this second "band" machine the letter bands were justified by wedges placed between the words and spreading the lines to equal measures; but the wedge was not Mergenthaler's invention. The patent covering the first wedge justifier was bought by the National Typographic Company from Merritt Gally, well known to

printers as the inventor of the Universal Press, of which the Colt's Armory Press is now the most popular variation. Gally is also the original inventor of the player piano, player organ, and other remarkable and useful inventions. It was in 1872 that Gally was granted a patent for a machine to punch letters into papier maché, from which to make lines of matrices, in which justification of the letters was effected by wedges. Clephane and Hine and their associates believed they had reached their goal with this first line-of-type machine. A public exhibition was given in Washington in February, 1885, attended by President Arthur and many other celebrities. The affair ended with a banquet at which the guest of honor was Ottmar Mergenthaler. The banquet was presided over by Stillson Hutchins,

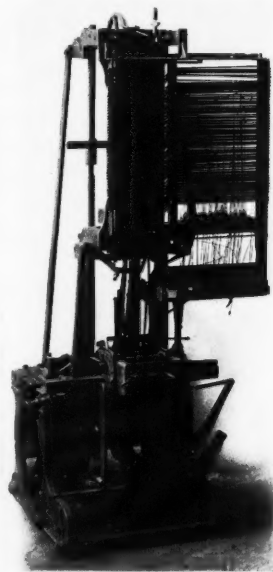


FIG. 3.—Mergenthaler's second "band" machine of 1884, on which the first line-of-type was cast, and in which a casting apparatus was first used, reproduced from a photograph of an incomplete and damaged machine, the last survivor. See description under Fig. 4.

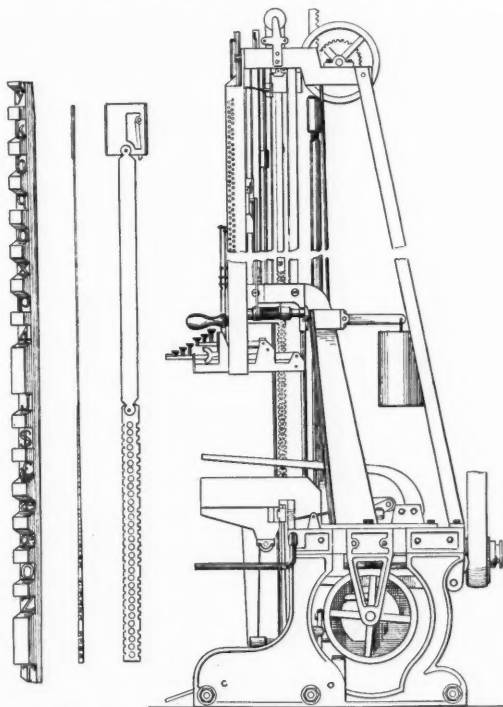


FIG. 4.—Detailed view of Mergenthaler's second "band" machine. At left, a magnified section of the "band" or bar, on one edge of which was punched matrices of all the characters of a font. Second to left, end view of a "band" drawn to same proportion as the machine itself. The bands were wedge shaped, the wedge being reversed on each alternate "band," so that under pressure from above the bands were wedged together tightly in the line of matrices. Third to left, side view of a "band" with notches in rear by which alignment was secured. By striking the corresponding key a band dropped until the desired letter matrix came into alignment with other letters in the line. There was a space key, but no automatic justification. Justification was effected by the operator extending the spacing by adding spaces until the line was full, consequently spacing was uneven. When the line of matrices was complete a mechanism carried it to the mold, where it was cast, after which each matrix band was lifted mechanically above the keyboard. As each "band" carried matrices for every character in the front, enough were required to fill a line as long as the mold would cast, which on this machine was twenty-three picas. In the third "band" machine a single justifying wedge was used for the first time, other details being as in the second or 1884 machine. These machines were complicated and expensive. None of them were put to practical use.

proprietor of the *Washington Post*, himself a stockholder in the National Typographic Company. *To him belongs the honor of coining the all potent word, Linotype, now the property of the Mergenthaler Linotype Company.* But, alas, the way of an invention is hard! The much-lauded machine was merely the promise of the actual linotype of commerce, which did not appear until six long and expensive years had elapsed.

(To be continued)

OBSERVE STATUS OF PRICE CUTTER

When you look around your community you will find that the most prosperous business houses are not those that cut prices, but those that maintain them and give value.—*Exchange.*

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

A FLAG DAY held recently on behalf of the Printers' War Orphan Fund brought in over £4,000.

The typefoundries of London have raised a fund to endow a bed at the Caxton Convalescent Home at Limpsfield.

WATERLOO & SONS, London, have received the contract to print Great Britain's postage stamps after January 1 of this year.

A PUBLIC dinner to celebrate the hundredth anniversary of the *Lancet* was recently given at the Hotel Victoria, London.

THE *Evening Standard* announces that Edward Hulton has presented £75,000 as a farewell gift to the staff of the newspapers he sold last fall.

THE proprietors of the *Waterford News* paid their employees a full week's wages when they were unable to work because of a recent fire that damaged the office.

JOHN BACKLE, who was the oldest master printer in Great Yarmouth, died recently, aged eighty-two. He produced several newspapers, including the *Yarmouth Mercury* and the *Independent*.

THE new mayor of Deptford, George Tams, is a compositor on the *London Daily Mail*. He is a trustee of the London Society of Compositors, a member of the Council of the Printers' Pension Fund Corporation and secretary of the City of London Printers' Musical Society.

SOME one points out the hard life led by the employees of the Correspondence Supplies Bureau of the Government at Hallingwood. They are said to start work at 10 A. M., have a pause for tea at 11, next have one hour for dinner, then at 3 P. M. another pause for tea, and quit work at 4.

AN OLD firm of stationers, dating from 1750, that of G. W. Lewis & Sons, at Worcester, has discontinued business. It was started by G. W. Lewis's grandfather, and was carried on by successive sons until it came to W. G. Lewis, who is now retiring from business.

THE makers of quill pens in England have dwindled down until there remains but one firm, Henry Hill & Sons, Peckham, who continue to make them. Another firm has just quit producing them, because it has no workmen left who know the art of making such pens. There are still a few people left who will not use any other but the quill pen. The Southwark County Court has lately decided to quit its use.

R. HOE & Co., printing press manufacturers, whose works in Borough road, Southwark, London, have been constantly increased since their removal from Tudor street about thirty years ago, have now acquired an extensive range of buildings at the junction of the Borough and Southwark roads, built on part of the site of the old Marshalsea Debtors' Prison. They will now have about seventy thousand square feet of additional floor space.

AN ARTICLE "In Defense of Italic" recently appeared in *Punch*. Mentioning a certain correspondent of the *London Times*, he says: "In his hands the thing becomes a trumpet, a thunderbolt and an earthquake in one, and it needs little imagination to evoke the image of the founder of the Aldine Press, as he faces the Elysian fields, revelling in the sublime uses to which our Georgian Junius has turned the type which Manutius the Elder was the first to introduce." The article quotes from Swift's lines "On Poetry":

To statesmen would you give a wipe,
You print it in *italic type*.
When letters are of vulgar shapes
'Tis ten to one the wit escapes.

[It is no doubt due to the italicless linotypes that the practice of putting the point of a joke in italic has almost died out. Let us rejoice thereat.]

GERMANY

BECAUSE of the constantly increasing postage rates in the last years—due, of course, to the vagaries of the mark—the mailing of post cards has decreased from 1,822 millions to 106 millions a year.

THE newspapers at Aachen (or Aix la Chapelle, in French) have suspended publication, because, as they claim, they are not free to print what they please or to express themselves editorially as they wish.

THE philosophic section of the faculty of the Munich University offers a prize, in a contest, for the best essay on the history of printing in Munich from the beginning of the art until the middle of the seventeenth century. The contest will close on April 1 of this year.

THE first mill for producing paper and pasteboard from water plants on a large scale was started recently at Grossenhain, Saxony. The plants are made into pulp by a cheap new process and are said to yield a good material for paper and board. The reeds grow wild in shallow waters and their removal is desirable in the interest of fishing.

FORMER pupils of the Technicum für Buchdrucker, a printing trade school at Leipzig, to the number of four hundred, have organized for themselves a society under the name *Societas Inactivitas Tamponiae*, in order to keep in touch with one another. A bimonthly published under its auspices furthers the idea, the members being scattered throughout the world.

A STRIKE occurred on November 11, last year, in the money-printing department of the National Printing Office, which affected, it is reported, some ten thousand workmen. Dissatisfaction with the reckoning of wages in the depreciated mark appears to have been the reason for the strike. For a similar cause the printers of the Berlin dailies also struck, and for several days the papers could not appear. The strikes were declared off on November 16, without victory to the workmen.

FRANCE

IT is now nine hundred years since a monk named Guido de Saint-Maur, in the monastery of the Benedictines at Arezzo, Italy, invented our present staff system of musical notation. He was born in a suburb of Paris in 995, and was a pupil in the monastery of Saint-Maur-des-Fosses, from which he derived his surname. He eventually became prior of the monastery of the Cameldules at Avellano and is believed to have died in 1050. His musical staff consisted of four lines. One of these lines was written in red and another in yellow ink. In later centuries another line was added to the staff. The names given the notes in the tonic scale come from the first letters in the lines of a Latin "Hymn of St. John," as follows [It is to be noted that in French *ut* is used instead of our *do*]:

Ut queant laxis
Resonare fibris
Mira gestorum
Famuli tuorum
Solve polluti
Labbii reatum
Sancte
Iohannes.

A WRITER in *Papyrus*, one of our best French contemporaries, makes a vigorous protest against the introduction into his country's speech of a large number of English words, for instance: Season, grand event, up-to-date, jockey, gentleman rider, sportsman, leader, yacht, nurse, box, compound, five o'clock tea, toast. He is very much horrified by it.

SWITZERLAND

THE warehouse of the Francke publishing house in Berne was destroyed by fire recently. About three hundred thousand volumes were lost, as well as large stocks of atlases and maps.

THE postoffice department now permits the use of postage meters for letters and packages, thus obviating the need of stamps. Responsible firms may get such machines, readings and payments of postage being made periodically.

JAPAN

IT is reported that the paper mills escaped damage during the recent earthquake. T. Aeki, secretary of the Association of Japanese Paper Mills, announces that not a single paper mill in Tokio was destroyed by fire.

BELGIUM

THE Musée du Livre at Brussels on December 9 opened an exposition of "fine books" printed in 1920 to 1923 and Belgian books printed in 1918 to 1923. The exposition continued up to January 31.

CANADA

THE *Quebec Chronicle* recently issued a special souvenir edition to commemorate its seventy-fifth year of existence.

SWEDEN

IT is officially announced that Sweden will return to prewar postal rates next fall.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Pot Lever Adjustment

An operator writes as follows: "Recently I removed the pot lever and several washers fell off the upper stud bearing. I put them on again when returning the pot lever stud, but I do not know whether they are where they were originally. How can I tell?"

Answer.—Examine the pot lever and see how close it comes to the gear at a point where the pot return cam shoe is attached. The lever should not touch the gear. Also examine where the opposite side of the cam shoe is adjacent to the pot cam and see that it is not too near. If it has a clearance in both instances the washers need not be changed.

Adjoining Character Released by Touch of Key

An operator describes how on a Model 1 machine the touch of a key brings down a character adjacent to the one released, and wishes to know why it occurs.

Answer.—Where an adjoining character is released by depressing a key, the trouble may be due to the upper end of the keyrod striking the adjacent verge. As you know, the verges in the locality named are very close together. You may test it by throwing off the keyboard belt, touch the key and turn the roll by hand. Have the light placed in such a position that you can examine the action of the uprising keyrod. Or you may examine it while the operator is touching the key with the regular force employed. You will probably observe the cause in that way. Pounding the key hard should not cause an adjoining cam yoke to be released. Sometimes the verge spring becomes crossed and two verges are moved by the action of the verge spring.

Two Questions of Different Kinds

A Maine operator wishes information on how to figure composition as well as advice on the wearing of the spaceband keyboard cam. He writes: "Could you tell me how to figure the number of ems in matter set leaded? For instance, some time ago I set up fifteen galleys of twenty-two-em ten-point on twelve-point slug. The galleys averaged about twenty-one inches long. How many ems in that? The spaceband keyboard cam wears very rapidly in cam roller. The spring seems loose enough. What is the remedy?"

Answer.—To find the amount set use this method: 22 ems multiplied by 12 points equals 264 points. 264 points divided by 10 points equals 26.4 ems 10-point on one slug. 21 inches equals 126 slugs 12-point body. 126 multiplied by 26.4 ems equals 3,326+ ems of 10-point on one galley. Usually matter set leaded is measured as solid, so then your work should measure this way: 21 inches multiplied by 72 points equals 1,512 points, divided by 10-point equals 151 slugs on the galley. 151 multiplied by 26.4 ems equals 3,986+ ems. Of course, you actually set but 3,326 ems, but leaded matter is charged and measured as solid, so ordinarily you would be credited with the greater amount. The spaceband cam may

have a dry pivot. Remove cam and apply a drop of clock or distributor oil. The rubber roll beneath this cam usually wears more rapidly than at any other point, except perhaps beneath the small "e" cam.

Irregular Lineup of Vertical Rule

H. R. Berger, Crowley, Louisiana, submits four slugs as described in the following letter, which show the effect of justification of a line having a vertical rule on the left end of the line. Several specimens of composition using vertical rules are shown, on which the alignment is very good owing to care exercised in filling lines and to the use of the same number of spacebands in each line. Mr. Berger's letter reads as follows: "As a subscriber for THE INLAND PRINTER, and being interested in the linotype end of the work, I am especially concerned in your department devoted to machine composition. Many a good suggestion pertaining to the machine can at all times be found in this department, and I look forward to each issue to learn something new, something that I may not have had the pleasure or displeasure of experiencing. While I was reading the December issue my attention was especially attracted to the caption reading 'Irregular Lineup of Vertical Rule.' I fully agree with you in the reasons you have pointed out for the irregular lineup of the vertical rule. In fact, the composing of vertical rule on the machine is a delicate and painstaking task which requires extra precaution and care on the part of the operator because this delicate (hair-line) rule is susceptible to various justifications. In addition to the many causes you have pointed out for the irregular lineup of this rule I wish to express my views on this subject, and it is with pleasure that I pass the result of my experiences and observations on to others who may not have devoted particular attention to this phase of composition. Vertical rule can be used very successfully in various classes of work, advantageously as well as economically, but too much *must not be expected of it*. When properly used in the capacity for which it is intended it is all right, but when a better class of work is desired the segmentary rule can not supplant the continuous rule. It is also well to remember that even though the operator has done his best and a good lineup is attained, the makeready and the pressman come in for their just share in making the completed job look what it should. To illustrate my findings practically, I am sending you four exhibits, (a), (b), (c), (d), for your inspection. Exhibit (a) was assembled with quads, using one spaceband, full line, last matrix touching star wheel. Exhibit (b) is the same line with one spaceband and the addition of a thin space. Exhibit (c) is the same line with one spaceband and the addition of two thin spaces. Exhibit (d) is the same line with one spaceband and the addition of three thin spaces. By inspecting these slugs closely in consecutive order you will note the irregularity of the rule, and finally, you will note after three thin spaces have been added in exhibit (d) the rule disappears completely. This proves to me satisfactorily that the greater portion of

malalignment is caused from various justifications. At one moment we may be setting thirty-em measure employing, say, fifteen to twenty spacebands to justify a line, and then at another period we have a vertical rule job, where possibly only one band can be used in that particular job. (It is obvious that the greater the number of spacebands, the greater will be the distribution of the force units, and the lesser will be the force exerted on the spacebands; and vice versa, greater will be the force exerted on a lesser number of spacebands.) Do we stop to consider the justification springs? It is out of the question to stop and change the tension of the justification springs, and then change them again after that job is completed. So what do we do? We permit the tension of the springs to remain unchanged. The tension or force that is employed to drive up fifteen or more bands is driven up into that single spaceband—the line being filled with solid matrices, and in many cases, practically justified without the band—and the result is overjustification, which is commonly known as 'overhang.' Then, too, diminishing the justification too much also causes a bad lineup. Composition relative to the above is detrimental, not only to the spacebands and matrices, but to everything connected with the justification mechanism. It causes an unnecessary wear on (E-1532) vise jaw, left hand, adjusting pin and on (E-892) vise jaw, left hand, adjusting rod, also the vise-closing cam. When short lines are continuously being set the excess tension of the justification springs will cause (E-1532) and (E-892) to enlarge and finally wear to the extent that the jaw will slip when spacebands are driven up. A good way to set a vertical rule job is to use a rule two to six points larger than the body being set. But care and precaution must be exercised at all times in watching the assembled line, especially when using the release pawl (D-1662) to squeeze in that extra matrix, as it figures up on the justification end. Hair spaces $\frac{1}{2}$, 1 and

$1\frac{1}{2}$ points will assist immensely in the justification of a tight one-band line, instead of resorting to the minimum unit of the keyboard, the thin space, to obtain a greater degree of accuracy in the alignment of the vertical rule. Control the influence of justification, and the printed rule will present a more pleasing and uniform appearance."

Ear Broken on Spaceband Sleeve

A western operator submits a spaceband sleeve with the front ear broken off about $\frac{1}{4}$ inch from the upper end. The letter reads in part as follows: "I am enclosing part of a spaceband with left ear broken. I am informed by men in the shop that this machine has broken a number of bands. The five bands I discovered are all broken in exactly the same place. On the one occasion it happened with me the band was apparently broken as the line delivery went over. I have carefully traced the bands through many times, but can not find the cause. Suggestions from you as to what might cause this trouble will be much appreciated."

Answer.—We suggest that you examine the joint between the left end of the delivery channel and the right end of the first elevator jaws. Secure only enough space here to permit a sheet of paper to be drawn through between these parts. Also see that the grooves in the elevator and those in the delivery channel are in correct alignment. It is allowable that the elevator be a very trifling distance lower at this point. Make a similar test for the joint of spaceband intermediate channel just above this place. Like conditions should prevail. The twisting of lines will sometimes cause damage to the ears. Avoid short lines. Sometimes a spaceband may remain caught in the spaceband intermediate channel, and when the second elevator descends the elevator bar will strike the spaceband sleeve. Examine the second elevator bar for bruises.

The New Publisher—Rockland

PART II.—BY R. T. PORTE



DECIDED it would be a good thing to go home for a week for a rest before going to Rockland. I did not know what kind of a town Rockland might be, or the kind of a shop the *Recorder* was, but I wanted to be prepared for almost anything. Getting the job was the easiest thing possible. The editor immediately wrote me to come on, in response to my letter telling him I understood he wanted a printer. It dawned upon me that there was a bigger demand for printers than for journalists. Here I was going to get \$20 a week after six months' experience, while a classmate who managed to get a place in the office of one of the small dailies wrote me he was getting \$12 a week, with a chance at a raise. I later learned that the city editor was getting \$30 a week, while the men who operated the typesetting machines got about \$45 to \$50 a week.

The visit at home did me a lot of good, and father and I had some long talks. He seemed closer to me than ever before, and I listened to his advice as never before. On one subject he seemed to take a great amount of interest. He told me how a knowledge of bookkeeping had saved him at one time. He was sure that something was wrong with his business, so one Sunday he took the books and went through them and discovered things that led to the withdrawal of his partner, and also to the saving of the business.

NOTE.—This is the second installment of a twelve-part story of a young publisher as told by himself. Copyright, 1924, by R. T. Porte.

I had little or no knowledge of bookkeeping. For some reason I had not thought it necessary, but after the talk with father I decided I had better get some books on the subject. To this father assented, but also said that as I had gone to school to learn journalism, it might be a good idea to take up a course in bookkeeping while in Rockland. That certainly did appeal to me. The evenings had been long in Olderon, and perhaps a night course in bookkeeping would help kill time in Rockland.

I could not leave the old town without calling on Mr. Schlosser and thanking him for what he had done for me. He sat almost immovable while I talked. Then he invited me out to lunch with him, and we went down the street without saying a word. He is just a little stooped, and he carried his two hundred pounds or more as though he weighed too much. Perhaps he was thinking. Anyway he was not very good company right then, but after putting away a hearty meal and lighting a cigar he seemed to be in a more congenial frame of mind. He started to talk about almost anything except the printing business. But I soon became interested, as he was trying to show me that integrity in business matters is the greatest asset a man can have—his credit, his promptness in paying his bills or frankly acknowledging he could not pay and giving the reason why. He told me of a man who wrote sarcastic letters to a wholesale grocery concern, how it hurt him in the minds of the heads of that concern and how later it affected him when he needed help. Not one thing about printing, but yet each word went in deep, as I understood that

this man was giving me some sound business advice gained from a world of experience, and that it was advice that would pay me later to put into practice.

From that dinner and the conversation that followed I learned to love this man, whom I knew just as a business man and an honest friend. I suddenly recalled that Robinson had spoken familiarly of Mr. Schlosser as "Dad Slaw." Had he taken other young men to lunch and talked to them as he was talking to me? How many of them had really taken his advice? If others had fallen by the wayside, why had he not stopped this practice? Perhaps he was really the "Dad" of printers in his territory, and like a real father, he never gave up one of his boys or girls.

But I was more interested in getting on in my ambition toward owning a paper, so I asked him what kind of a place Rockland was, what kind of a paper the *Recorder* was, and how soon he thought I would get the kind of knowledge he and father believed I ought to have to run my own newspaper. He replied that Rockland was a pretty good town. He stayed there two hours once to close out a plant which had started in opposition to the *Recorder*. "Starting papers for spite is a mighty unprofitable business, and hardly ever pays," said Mr. Schlosser. It takes some men years to learn how to get out a paper. Some could get one out without trying, while there were a lot he knew who never had learned and never would learn how to get one out. He had hopes, however, of finally discovering a man who could get out a country newspaper right and make some money. Such a man would be a wonderful discovery and a monument would be erected in his honor. But all that was a matter of opinion, and "Dad" was just giving his ideas. He knew several hundred publishers who said they knew how to get out papers better than any others in the world. In such cases he reserved his opinion; it might hurt his business to tell them the truth. These answers did not sound very convincing to me, but I had to take them as they were. The next day I took the train to Rockland.

It was six o'clock when I arrived at the town, which I found somewhat larger than Olderon. I went to the leading hotel, registered and had my supper, and then started to take in the town. On one of the better side streets I saw a sign "The Recorder," and curiosity led me to the place. From the outside it did not look so bad. It looked a whole lot better than the *Observer* office, and I felt somewhat encouraged. On one of the buildings I noticed a sign, "The Rockland Business College," and decided that I might take a course of bookkeeping there if I had time.

My reception at the plant of the Rockland *Recorder* was somewhat different from the one given me at Olderon. I went around the next morning at eight o'clock and found that most of the "force" was there before me. I had no sooner entered the "back office" than a man came up to me. "Guess you must be the man we are looking for," he said in a friendly tone, "and if you are you are certainly welcome. Hang your hat and coat over there." At that moment there was a clatter in one corner of the room, and I noticed that a typesetting machine had started up. A job press also started to go, and it came upon me that I had struck a busy place.

The man who greeted me was the foreman, or general superintendent when the editor was not in, and he at once put me to work. Lucky for me it was something easy. They had some advertisements to set, and the copy was reprint, and just the same kind of type I had been using. It took me all morning to get up the advertisements, but no one complained. In the afternoon I started correcting galleys of linotype matter and pulling revised proofs, but was told that they did not pull revised proofs but put the galleys all on the rack.

I did some more odd jobs around the place, and was told to come back after supper as they had a rush on getting out a special edition for the county fair, and everybody had to

work that night. Prospects for studying bookkeeping did not seem so very bright right then! We worked until half-past ten that night, and were warned to get around on time the next morning. That night we printed one side of the paper, four pages. The next morning another four pages had to go to press, and the following day the rest of the paper was to be printed. There were to be sixteen pages in all, four pages printed at a time. Over in Olderon we printed four pages, the other four being ready-print — which Robinson called "patent inerts." The *Recorder*, however, did not carry any ready-print, but was all home print. No plate matter or special feature articles were used.

We worked three nights in succession, and had the paper in the mails on time. But, man, how tired I was! I did not have time to write to father that I had arrived all right, and it was not until Sunday that I had the opportunity. Of course I expected to get paid for my overtime, but nothing like that occurred. I had hired out for \$20 a week, with no mention as to hours. It certainly looked as if a happy time was going to be had by me, with plenty of work to do. Conditions the next week were not quite so bad, and we were given one day off to see the county fair. It was the first one I had ever attended, and was very interesting to me. I watched for the writeup in the *Recorder*, and noticed about three columns were devoted to it. It was anything but the way I would have reported it, but I deemed it advisable to say nothing — just keep on working, which was expected of me.

There were four people in the back room, the foreman, the girl who ran the linotype, a boy and another printer. I must not forget to say that the foreman warned me not to tell how much I was being paid, as the "boss" did not like to have his help know what the others were getting. I found out very soon that saying nothing was about the best thing I could do. The foreman was about the only one around the place who said anything. The other printer always had a big cud of tobacco in his mouth, which he had to get rid of before he could speak, and the boy — well, one look at him was enough, and then one knew he could never say anything worth saying. He never answered the foreman when called down. Silence was the great thing about him. The girl at the machine was too busy to say a word. She would grab a sheet off the copy hook and start to pound the keys. While putting the old sheet on the dead hook, she grabbed for the new sheet. She only got off her chair to go to lunch and to supper. The type was taken from the machine by the boy or the foreman. How that girl worked! It was a revelation to me. In fact, everybody worked in that place.

In the front office there was one girl who stayed there all the time. She opened the mail and sorted out the country correspondence and other matter. There was another girl who wrote the local news, gathered up advertising, and two days a week visited near-by towns. The girls attended to the advertising, checking the advertisements, sending out the bills, taking care of the subscriptions, and all the general office work. Needless to say, they were always busy.

I saw the editor only a few times the first week, but not to speak to him. He never noticed me at all, and probably did not see me. The next week he was busy at the fair, and wrote a lot of "personals" about those who attended the fair. From reading these I gained the idea that he knew about everybody in the county and that they all knew him. This got me interested in him as an editor, and his apparent success in conducting a newspaper. I could get no information from anybody in the office, but finally made the acquaintance of a lawyer-politician in the town and he gave me all and more than I wanted to know.

Rockland had a population of about three thousand people, yet there were about forty-five hundred copies of the *Recorder* actually printed. It was remarkable to me. Yet when the paper was looked over perhaps it was not so remarkable after

all. The "local page" was not a very large affair, and there were no editorials, no stories, no pictures, no plate. But the country correspondence certainly was complete. Even the first page was full, and the various towns were given first-page space in rotation, or according to important events. There were about five hundred subscribers in Rockland, but I judged that everybody in the county subscribed. It was a great surprise to me, and it revealed an entirely different aspect of journalism and especially country newspaper journalism.

I soon learned that the *Recorder* was famous for its country correspondence. The paper had been established fifty years before by the father of the present editor. He must have been a remarkable man. With very little knowledge of printing he made his paper pay, and through force of character and energy made it the leading paper in that part of the State. He succeeded in getting men and women in various parts of the county to send in news. Some of them did it for years, only quitting to let their sons or daughters take up the work. It was — and still is — considered a great honor to be a correspondent of the *Recorder*, and each correspondent had his or her name signed to the news items. As many of these had been working for years, they knew the kind of news that was wanted and how to prepare their copy. From bitter experience they had learned what kind of news not to send in, for their names were signed to the news and readers held them responsible. I grew to be very much interested in the sort of news that these correspondents of years sent in. They certainly must know what the readers wanted, as the circulation of the *Recorder* proved that. Had the news not been of the kind that was wanted the circulation would have soon dropped, for there was practically nothing else in the paper. I noticed that there was no "fine" writing, and that the stories were just plain facts. A story three inches long was the exception, unless there was a trial, a murder, or something like that, which was given a place on the first page. Even in those cases just the bare facts were given. I remember one such, a murder, or perhaps it would be better to say a manslaughter. The original deed was reported by simply saying that a coroner's jury composed of such and such men had brought in the verdict that a certain man had met his death at the hands of another man. Later the news was briefly stated that the trial of the man would be held at a certain date, and finally the news was published in twenty lines that a verdict of guilty had been rendered, and the names of the judge and the men on the jury were given. In fact, there was room in the paper for very little more, as there was other correspondence to be published. One day I happened to look at the keyboard on the linotype, and noticed that the capital "M" was almost worn off the key. I then looked over the correspondence and noticed the wonderful lot of paragraphs beginning "Mr. and Mrs."

Mr. Schlosser had said I should know something about the mechanics of printing in order to be able to run a newspaper. But Edward Newman, the editor of the *Recorder*, never went into the back office; he seemed to avoid it. I learned that he knew nothing of printing, and for years had attended a school out of town, taking up the task of running the newspaper upon his father's death. His father's success had been so great that he followed along exactly the same lines.

No one knew exactly whether the paper was making money or not, and from what I could learn there were no books kept. The girl took in the money, gave the customers credit when they paid their bills, and turned all the money over to Mr. Newman, who put it in the bank when he was in town, or had the girl do it when he was out of the city. The employees were all paid in cash. The editor attended to paying all the bills himself. His credit was so good and his peculiarities so well known that even if he went away for two or three months and in the meantime did not pay a cent, not a word would be said and the goods would come along as the foreman ordered

them. When Mr. Newman returned he probably paid the bill. Much of this information and gossip I learned from the owner of the business college, which I was able to attend three nights a week after having been in Rockland for two months. The only excuse the business college man could give for this method of doing business was that Newman was afraid somebody would know something about his business or how much money he made. In fact, Patterson, the business college man, had years ago tried to get Newman to put in a bookkeeping system, but nothing ever came of it.

Here was certainly a queer instance of doing business, and almost exactly opposite to what both my father and Mr. Schlosser had advised me. Why had they fixed it for me to come here for another six months? Was there something to be gained by me aside from learning more about the mechanics of printing? I firmly believed there was, but it was hard for me to understand it all.

In the meantime I was working about three nights a week, with no increase in pay. I understood that they had worked five and six nights a week before I came. Two more men, or at least one more man, could have been used easily. The other printer was a fair man, but I judged that he had some weakness and that was why he stayed there, although he was not getting as much as a good printer should have received. The girl at the linotype was a distant cousin, whom Newton had educated and sent to a linotype school. He had impressed upon her what he had done for her, and she worked as she did to repay him for his kindness. I never did understand about the foreman or the boy, but probably there was some reason why they stayed on.

There was no question but that the *Recorder* was a money-maker and a great paper in its way. But I firmly resolved that I would never conduct such a paper, or have such an element of suspicion, discontent and misunderstanding that was in evidence in that place. No one trusted the other and no one spoke to the other if it could be avoided.

At Christmas Mr. Newman called me in and gave me a very "fatherly" talk. He said his foreman had advised him that I was going to be a good printer some day. To show his appreciation he gave me an order on a clothing store for a \$25 suit of clothes. I still have the order as a souvenir. If that was the way to treat employees, I wanted none of it. I preferred Robinson and his \$5 a week and board, and at least some human interest. But Newman prospered in his way, and was said to be rich. I never discovered how he got along on the income tax matter.

But I was not to stay much longer at Rockland, as I received a letter from Mr. Schlosser saying that he knew where I could buy out a paper cheap. It was a very good field, and he suggested that I drop up and see him. I was also pretty well along in my bookkeeping, so I decided to take my wages the next Saturday night and without any words leave. I had no regrets at such treatment of Mr. Newman. It was the common practice of printers who worked for him, and nothing would be thought of it, except the others would have to work more nights a week until they could get another printer. With another valuable experience, I went back home, still wondering what else the future held in store for me.

"MARK WELL THIS FACT"

Mark well this fact: If cheap prices would get all the business, then why is it that printers who professedly ask cheap prices do not have the largest plants in the city — have not put all others out of business? It is a fact that the majority of cut-price print shops are the poorest type of print shops in existence, while those which ask fair prices are constantly building up their business, and enlarging and progressing. The others continue to slip back a little each year.—From a recent letter sent out by the *Typhotheta* of Washington, D. C.



THE
DEPARTMENT
OF·PRINTING·ARTS
THE·SCHOOL
OF·THE·ART
INSTITUTE
OF·CHICAGO
EXAMPLES·OF
STUDENT
WORK



"CIRCLEWISE sit they, with bound locks
 And foreheads garlanded:
 Into the fine cloth white like flame
 Weaving the golden thread,
 To fashion the birth-robes for them
 Who are just born, being dead.

"HE shall fear, haply, and be dumb,
 Then will I lay my cheek
 To his, and tell about our love,
 Not once abashed or weak:
 And the dear Mother will approve
 My pride, and let me speak.

"HERSELF shall bring us, hand in hand,
 To Him round whom all souls
 Kneel, the clear-ranged unnumbered heads
 Bowed with their aureoles:
 And angels meeting us shall sing
 To their citherns and cithers.

"THERE will I ask of Christ the Lord
 Thus much for him and me:—
 Only to live as once on earth
 With Love, only to be,
 As then awhile, forever now
 Together, I and he."

IN THE ORIGINAL THE SIZE OF THESE TWO PAGES IS FOURTEEN AND THREE-QUARTERS
 BY TEN AND ONE-HALF INCHES

THE NEW SCHOOL

of scribes and designers of inscriptions have attacked the problem of applied design in one of its simplest and most universal applications and they have already done a great deal to establish a great art by which we shall be bound to revise all printed and written lettering. If once the principles they have established could gain currency, what a load of ugliness would be lifted from modern civilization. If once the names of the streets and houses—let us hope even the announcements of advertisers were executed in beautifully designed and well spaced letters, the eye would become so accustomed to good proportions in these simple and obvious things that it would insist on a simple gratification in more complex matters.
 The Athenæum.

THE ORIGINAL SIZE IS TEN INCHES WIDE

FIRST YEAR LETTERING COURSE

BOOK AND SINGLE PAGE IN MANUSCRIPT

SIMPSON · AND · SIMPSON

COMMERCIAL · DESIGNERS



TELEPHONE
HYDE PARK 2 4 6 0

1400 EAST 53rd STREET
CHICAGO · ILLINOIS

SIMPSON & SIMPSON
1400 EAST  CHICAGO
53rd STREET ILLINOIS



THIRD YEAR PRINTING DESIGN

COMMERCIAL STATIONERY

A B C D E F G

WAS UNANIMOUSLY
ADOPTED. ♦ ♦ ♦ ♦ ♦

THE Trustees of the
Corcoran Art Museum
of Washington accept with
gratitude from Cecil Winston
and Alfred Polk a fine collec-
tion of French Painting and
Pastels, offered by them to the
Corcoran Art Museum of

Washington. ♦ ♦ ♦ ♦ ♦ ♦ ♦ ♦

THE Trustees wish to
record their appreciation
of this gift and to thank the
donors for their generosity. They
instruct the Secretary to make
this Resolution a part of the
records of the Museum and
to send a copy to Mr. Cecil
Winston and Mr. Alfred Polk.

IN THE ORIGINAL THE SIZE OF THESE TWO PAGES IS EIGHTEEN BY ELEVEN AND THREE-QUARTERS INCHES

O P Q R S T

H I J K L M N

8

POEMS FROM

THE MERRY GUIDE

ONCE in the wind of morning
I ranged the thymy wold;
The world-wide air was azure
And all the brooks ran gold.

HERE through the dews beside me
Behold a youth that trod,
With feathered cap on forehead,
And poised a golden rod.

WITH mien to match the morning
And gay delightful guise
And friendly brows and laughter
He looked me in the eyes.

How whence, I asked, and whither?
He smiled and would not say,
And looked at me and beckoned
And laughed and led the way.

A SHROPSHIRE LAD

9

AND with kind looks and laughter
And nought to say beside
We two went on together,
I and my happy guide.

CROSS the glittering pastures
And empty upland still
And solitude of shepherds
High in the folded hill

By hanging woods and hamlets
That gaze through orchards down
On many a windmill turning
And far-discovered town,

WITH gay regards of promise
And sure unslackened stride
And smiles and nothing spoken
Led on my merry guide.

IN THE ORIGINAL THE SIZE IS TWELVE BY EIGHT AND THREE EIGHTHS INCHES

U V W X Y Z



SECOND YEAR PRINTMAKING COURSE

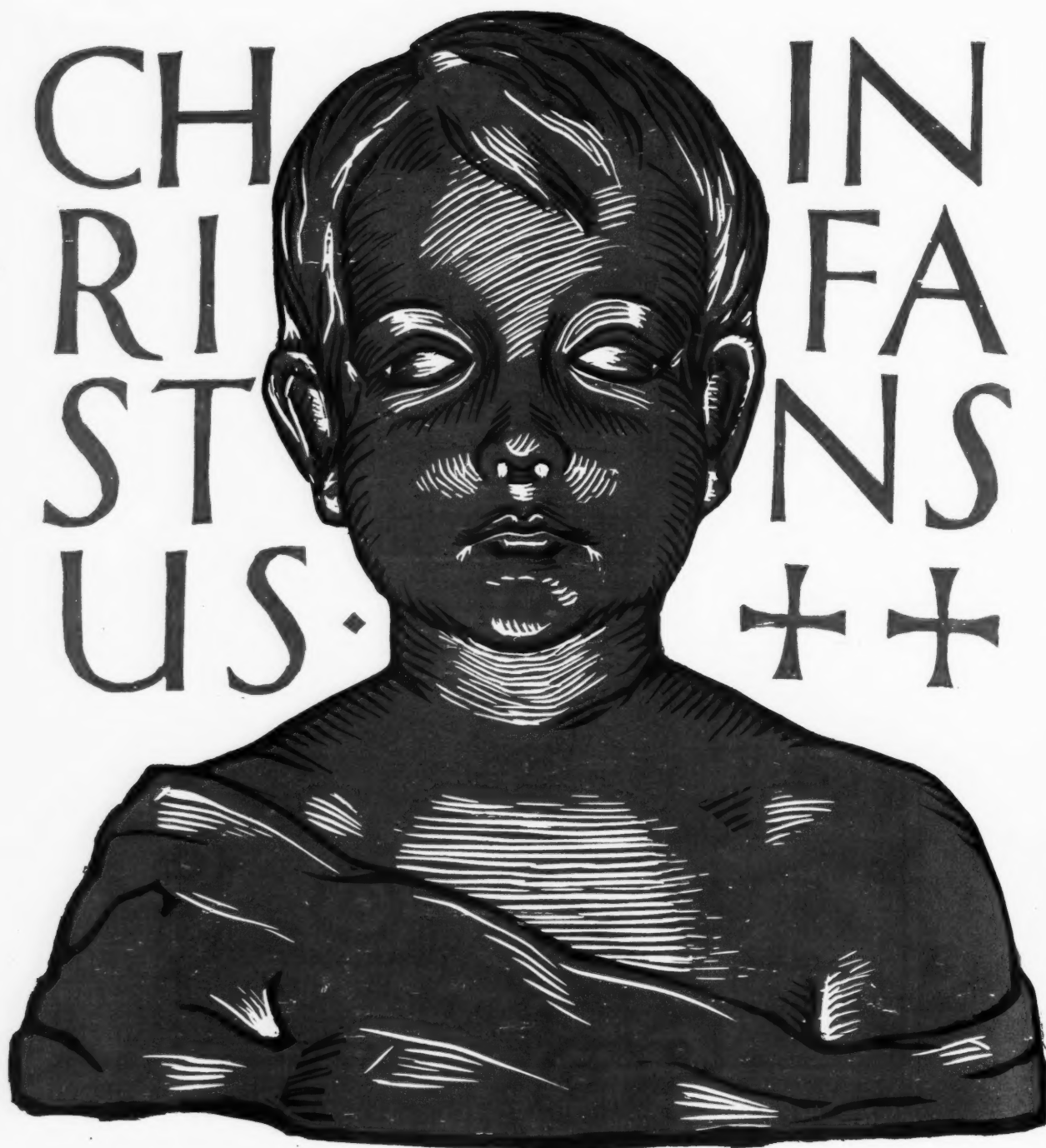
TWO COLOR WOOD BLOCK PRINT



IN THE ORIGINALS THESE POSTERS ARE SEVENTEEN AND ONE-HALF
BY FOURTEEN INCHES IN SIZE



THIRD YEAR POSTER DESIGN COURSE
POSTERS DESIGNED, CUT IN WOOD, AND PRINTED FROM TWO BLOCKS



SECOND YEAR PRINTMAKING COURSE

TWO COLOR WOOD BLOCK PRINT

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Popular Types—Their Origin and Use No. V.—Kennerley

Magazine advertisements form a very important group in the field of type display. It would be improper, of course, to estimate the whole value of any type face from the extent of its use in that class of work, for there remain the very important groups of bookwork and commercial job printing. However, advertisements in national magazines provide a guide that is adaptable to numerical comparison and, in addition, represent the choice of many people. The national magazine is unlike the newspaper, the advertisements of which reflect only the taste of the publisher or the employee of his who selected the type equipment. The advertisements in one issue of the *Saturday Evening Post*, for instance, may come from thirty or forty different composing rooms, from Chicago—as many of them do—or even from 'Frisco. Each magazine advertisement represents a composite taste, that of the agency having the account, working with the advertising typographer who set it, and finally the taste of the advertiser who approved it. Agency production men consider type from important angles, while the typographers who set such advertisements—like Bundscho and Bertsch & Cooper,

of Chicago—are specialists in typography because their whole thought is of composition. Advertisers big enough to use *Post* space are certainly men of intelligence, so their appreciation of a type face must be taken into account. Before an advertisement gets into the *Post* or any of the important magazines much thought and care have been expended upon it.

KING ALFRED,
in 872, gave a large
estate for a book on

Thirty-six-point Kennerley zinc-etched from specimen sheet printed on smooth but uncoated paper, for which fact allowance must be made, as such reproduction tends to thicken the lines.

IN ALL OF THOSE EMINENT
works of manuscript books you will
notice that the margins of the pages

The Kennerley italic, here shown in twenty-four-point size, is especially beautiful and remarkably clear for italic. It is said to have been influenced by the italics of Aldus Manutius, successor to Jenson, and the inventor of the italic type face.

BEEN IN USE BY
SCRIBES QUITE

The classical Forum capitals of Mr. Goudy's, here shown in twenty-four-point size, are exceedingly useful, in refined display, particularly with Kennerley, Cloister and other fifteenth century types influenced by Jenson and Aldus.

What, then, is the most favored types among these agency men, specialist typographers and big advertisers? To determine this and thereby obtain a comparison that would be expressible in figures the writer recently checked three copies of the *Saturday Evening Post*, one of the *Woman's Home Companion* and one of the *American Magazine*. Only advertisements one-fourth page or larger were considered. Those of smaller size and of the mail-order type were excluded as being inexpressive, of course, of any particular taste. A checkup was made on 404 advertisements in these, and it may surprise you to learn all but 27 were set in only nine faces. Two type faces—Caslon and Bookman—were the dominant notes in 201 of the 404 advertisements, the former being featured in 123 and the latter 78. Following them, in order, came Fred-eric W. Goudy's Goudy Old Style in 57, and his Kennerley in 43. Then came Morris Benton's Goudy Bold in 31 (some endorsement for a bold face!), Cheltenham Wide in 15, Garamond in 11, Scotch Roman in 10 and Cooper in 9, making 377 of the 404 advertisements set in nine type faces, as stated.

FLIPPANCY & FLAPDOODLE IN CIRCULAR LETTER ADVERTISING

Many one-cent stamp, machine-made LETTERS are impertinent, vulgar and altogether foolish.



MOST of the selling letters I receive are too flippant in tone. This is true of the form letters and personally conducted ones. The man who wants to sell something should be impressive, and he can't be impressive without dignity. If he preserves a decent dignity, you feel that you may place some reliance upon his word, but if he boosts his goods in the slang terms of the day, or sings their merits to the tune of "Yankee Doodle", you feel that he is a frivolous person who will say anything for the privilege of hearing himself talk.

This lack of dignity distinguishes the literature of some of the greatest concerns in the

greatly, always have — made a wonderful showing in our investigation, we think. Remember, it's new! Not, of course, as new as the popular Garamond, which was used in 11 of the 404 advertisements under investigation, but new nevertheless. Remember, too, that until its recent adaptation to the monotype it was available only in limited quantities — and in limited sizes, too, for a long time.

Kennerley Old Style is the product of the genius of Frederic W. Goudy, of Forest Hills, New York, one of the greatest designers of type since Bodoni and an authority in the graphic arts whose work and influence have accomplished much toward elevating the public taste, as well as that of printing craftsmen generally. The type was named "Kennerley" because it was designed for, and first used in, a folio volume of stories by H. G. Wells, published by Mitchell Kennerley. Later — in the winter of 1912 — the National Biscuit Company selected Kennerley and Forum types for the dress of an elaborate and expensive edition of "A Descriptive and Historical Review" in celebration of the completion of a new factory. This afforded Mr. Goudy the opportunity to cut Kennerley in the fourteen-point size, twelve and eighteen point only having been made before that time, and to add small capitals to all three sizes. At intervals since that time the other sizes have been added.

With respect to the origin and analysis of the Kennerley type, the writer

Kennerley is ideal for booklet and broadside work where a relatively large size of type face is used. The page shown above is from a booklet by the Kennedy Company, Oakland, California, and is full size.

You would guess we are setting out to write about Caslon, used in nearly one-third of the 404 advertisements considered, but you're wrong! Your next guess would be that the subject is to be Bookman. Well, the showing made by that fellow really surprised us, in fact almost jarred us from our original intention. But we have stuck, and now that our little experiment has helped us over the difficult task of getting started, as well as provided our readers with a little more light upon the subject of popularity—hence, value—of types in use today we'll turn to our subject, Kennerley. This beautiful letter—we admire it

THE MORANT GALLERY OF OLD MASTERS

A FINE COLLECTION
OF
EARLY ITALIAN PRIMITIVE PAINTINGS
ON VIEW

33 DUKE STREET, ST. JAMES'S

LONDON, S. W. I.

CTP 504

For dignified display of this character, printed on coated paper, no type face, in the opinion of the editor of this department, is superior to Kennerley. It has just the right weight and the individual characters are both interesting and attractive. Kennerley is largely used in the advertisements appearing in the high-grade art publication, the *International Studio*, from which this exhibit is taken.

quotes the able opinion of the notable critic, Bernard Newdigate, of England, who says: "Intelligent study of Italian models gives us the Kennerley type, designed by the American, Mr. Goudy. This type is not in any sense a copy of any early letter—it is original; but Mr. Goudy has studied type design to such good purpose that he has been able to restore to the Roman alphabet much of that lost humanistic character which the first Italian printers inherited from their predecessors, the scribes of the early Renaissance. Besides being beautiful in detail, his type is beautiful in the mass. Since Caslon first began casting type in 1724 no such excellent letter has been put within reach of English printers." Kennerley type, however, does possess certain Jenson and Ratdolt characteristics of detail and weight; William Morris, we believe, would have hailed it with delight.

The opinion of W. A. Dwiggins, frequently quoted in these articles, is not so generous. In an article appearing in *Direct Advertising* he wrote: "Kennerley composes into a very good page, but is not so satisfactory in the design of its individual characters. It has a certain high-shouldered effect that is not quite simple and easy. It may stand in the scale at sixty per cent." (Remember, readers, Mr. Dwiggins rates Caslon No. 471 at par, that is, one hundred per cent.) The writer, however, is inclined to rate Kennerley considerably higher and, except for the heft of the cross stroke of the capital "T," considers individual letters especially handsome. Indeed, the opinion of most writers and critics is that few if any types bear inspection as well in the large sizes as Kennerley does, and as, in large sizes, type characters are considered more individually than in small sizes the fact would seem to indicate the letters themselves are good.

The writer doesn't believe a type face of greater all-around value will ever be designed than Caslon. Possibly those who have been making unkind remarks about it will find food for thought in the result of our investigation of 404 magazine advertisements, for 123 of which, we repeat for their benefit, Caslon was used. In competition with this veteran, the standard, we consider twelve-year-old Kennerley



AN INVITING EXTERIOR
should mean an hospitable interior. No one factor is more necessary to a warm, home-like inside-the-house atmosphere than perfect woodwork. Above all, beware of dead-looking trim which will neutralize every attempt to carry out your chosen decorative scheme.

ARKANSAS SOFT PINE
affords particular home builders the ideal woodwork for rich browns, deep mahogany or dainty silver gray and enamel tints. It is free from every deterrent effect on stains or enamel.

Our book explaining why and how will be sent on request. If interested in home plans, let us know at once. Arkansas Soft Pine is Trade Marked and sold by dealers East of the Rockies.

ARKANSAS SOFT PINE BUREAU
120 BANK OF COMMERCE BUILDING
LITTLE ROCK, ARKANSAS

Kennerley type, with display here hand-lettered in sympathy by Harvey Hopkins Dunn, makes an inviting advertisement and one that is easy to read.

NICOLAS JENSON's Roman letter used in Venice in the 15th Century unites in the fullest degree the necessary qualities of line and legibility. He gives us the high-water mark of the Roman character: from his death onwards Typography declined till it reached its lowest depth in the ugliness of

NICOLAS JENSON's Roman letter used in Venice in the 15th Century unites in the fullest degree the necessary qualities of line and legibility. He gives us the high-water mark of the Roman character: from his death onwards Typography declined till it reached its low-

made a wonderful showing. Kennerley is essentially a book letter of strong, somewhat blunt, serifs and firm light strokes. It is a solid-looking type, yet not at all bold; its weight and color are such that it shows up well on enameled stock. Kennerley is open and easy to read, having few strange features likely to awaken prejudice on the part of a reader. Understand, we don't consider it as clear as Century or Bookman—or as Caslon in its best sizes, twelve and fourteen point—but Century and Bookman are not beautiful types.

Kennerley has one decided advantage that is not apparent on the face; to appreciate this advantage requires experience with the letter or at least close study. When set into words the letters seem to lock into one another with a closeness which is common in the letters used

The paragraphs above, from the March, 1916, issue of Mr. Goudy's *Typographica*, show the relative color, weight and fitting of eighteen-point Kennerley as compared with eighteen-point Caslon Old Style. It will be noted that more words and characters are gotten in the same space, emphasizing the close fitting quality of Kennerley.

by early printers but quite rare in modern styles of type. This results in a very solid, even-colored page. It permits closer word spacing because the letters of the words themselves are knit more closely, and so require less white to clearly define the words. The importance of this is very great, as Mr. Goudy says, for a page filled with white gaps looks loose and not clearly framed and unified by its margins. This close fitting feature has been so skilfully accomplished by Mr. Goudy that his types, which are of perfectly natural form, permit of more characters to the line than most type faces of the same point or face size. With respect to this feature we quote from an issue of Mr. Goudy's *Typographica*, expressing, though written in the third person, his own views: "Mr. Goudy believes that in this new letter he has rediscovered a principle in spacing individual letters used by letter foundries before the sixteenth century, but not since, a principle to which the harmonious quality of a page of Jenson is largely due. Each letter stands on solid serifs of unusual shape, which are so planned as to make each letter form continuous with the type body, while maintaining a sufficient white space to set each letter off from its neighbor without destroying the unity of the word formed by its several characters, permitting close spacing and avoiding looseness in composition."

The legibility factors in Kennerley of color strength and openness of design are strengthened by generous ascenders and descenders. The beauty of long ascenders and descenders in any type face is that they actually enforce at the minimum—that is, when set solid—a reasonable lane of white between lines. While Mr. Goudy confesses an effort to have point line in his types, he insists in *Typographica* that design should come first and that legibility is of greater importance than conformity to any standard. His comments along this line are not only interesting but impressive, in view of the thought and study he has given the subject: "Has the fixed lining principle in types any real value to the majority of printers? Practically none. The saving in time at infrequent intervals is never sufficient to make up for the loss of design at all times. When manuscript book writers formed their letters the short ones like 'n,' 'o,' 's,' etc., were usually low and small, while ascenders and descenders were noticeably protracted, compelling a wide lane of white between the lines. Capitals were not so high as the ascending letters [Note: This

is true of Kennerley, and it helps a lot where capitals appear in the body.] and these characteristics were copied by the makers of types. This broad white space added materially to the legibility of the text. Whatever worked for legibility then must certainly obtain now. To put all designs of one body on the same line is to say that all descenders of different faces on that body must be of the same length, and that descenders are so unimportant in design that they may be

shortened or lengthened without noticeably affecting the design. A comparison of original Caslon with recut lining Caslon is ample evidence to the contrary." Incidentally, there are two sizes of eighteen-point Kennerley, the larger of the two having shorter descenders than the other, it being effective where twenty-four point would be too large.

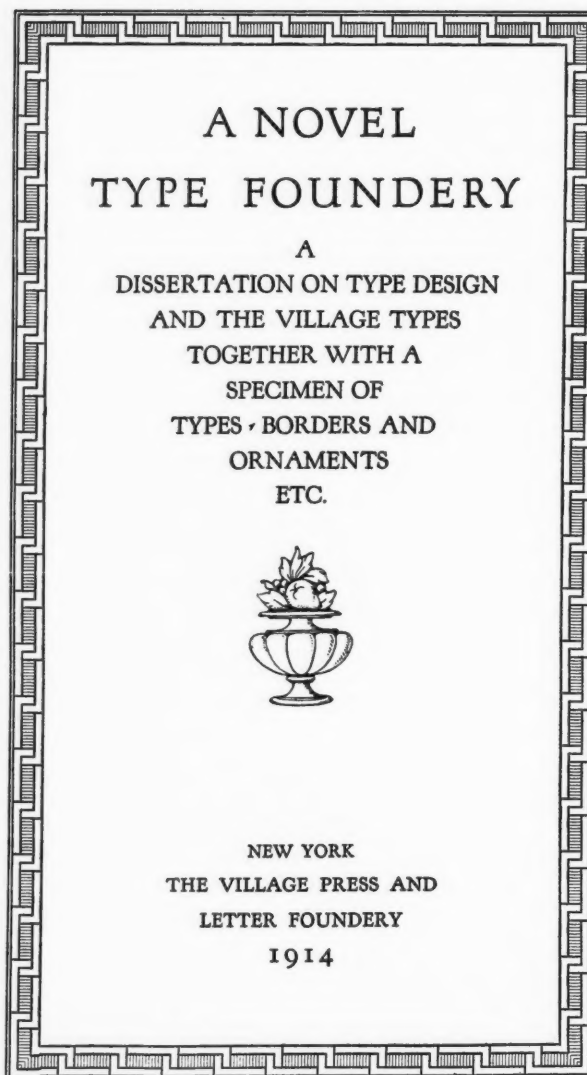
While Kennerley was intended primarily for book purposes, the largest present-day use of it is probably in the advertising of the better grade in national magazines. It is not a very satisfactory letter for general job printing, is by no means so versatile as Caslon or Cloister (being less precise and more suggestive of free lettering), but for large display, broadsides, posters and such work it is a letter par excellence. Most type faces do not bear inspection in the larger sizes but Kennerley does, and in doing so gives a mighty good account of itself.

Kennerley italics are among the most beautiful. Seemingly they were influenced by those of Aldus Manutius, the inventor of the italic form of type face. Aldus's italic in turn is stated to have been a very good copy of the handwriting of Petrarch. At the start the italic letter of Aldus was named Venetian, from the fact that he was a

resident of Venice, but it was later dedicated to the State of Italy to obviate any dispute that might later arise among the nations as to its origin. It is known as italic throughout most of the nations of Europe, but the Germans persistently call it Cursiv, likewise designating roman as Antiqua. The object of the invention of italic type was to save space and thereby permit smaller books that would be within the reach of greater numbers than had before been able to own them.

WHERE DO YOU STAND?

Seest thou a man diligent in his business? He shall stand before kings; he shall not stand before mean men.—*Proverbs*.



Title page from one of Mr. Goudy's early booklets composed in Forum (first two lines only) and Kennerley capitals.

DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs" and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint.

Copyright, 1924, by The Inland Printer Company. All rights reserved.

Making a Start at Direct Advertising Counseling

NOTE.—Those of an analytical turn of mind may wonder at the title of this article after two years' continuation of this department showing "how" others have been planning and producing direct advertising, operating direct advertising agencies, and so on. The fact is that we were led to choose the subjects for the early numbers which would quickly catch the attention of our readers. We chose the Montessori method, as it were, showing how others were doing it, and "acting out" the moves. Now there comes from our readers a demand for details of how to set up the "machinery," and what "machinery" is needed for the operation of a direct advertising counseling business as an adjunct to an established printing business. During 1924, therefore, we plan a series of twelve "how" articles directed at the beginners in the business, it is true, but also full of suggestions for "old-stagers" as well. The first article, which appeared in our January issue, endeavored to show the present practice of charging for direct advertising counsel work. We shall thenceforth attempt to pursue a logical development, starting with the first step—"How to start." Credit is given here for the splendid coöperation offered by these concerns who have had experience in the field, who are giving freely for the benefit of all.—The Editor.

THE MURPHY COMPANY PRINTERS

Blancheburg, West Virginia

The Inland Printer,
Department of Direct Advertising,
Chicago, Illinois:

November 5, 1923.

We enclose herewith the first two numbers of the Quality and Service Series, as produced by us for a grocery store of this town. The circulars were written, designed and printed by us.

The supplement to Quality and Service Series No. 1 is not enclosed, as we find that we have none of them on hand. It was similar to the supplement to folder No. 2, giving special prices on canned goods.

The folders are very simple and perhaps not worthy of your notice, but we are very much interested in this department in THE INLAND PRINTER and are anxious to work up the advertising side of our printing department. We have been publishers about thirty years and have opened up a job printing office only within the last year. We hope we shall be able to send in various specimens from time to time.

Yours truly,

THE MURPHY COMPANY.

There you have verbatim, except for the disguising of the name and address, a letter typical of those that have been received frequently during the two years we have been running the Direct Advertising department of THE INLAND PRINTER. That is the complete letter and letterhead, except in the upper

left-hand corner in red appears what we have reproduced as Fig. 1, the same size as the original. The rest of the heading is printed in black, with the exception of the line "Printers," which is also in red.

Fig. 2 shows the outside display part, outside mailing side, and the complete inside display of the first of the quality and service series referred to in Mr. Murphy's letter. The

All Estimates

are based on typewritten or printed copy, in first class condition, with few interlineations.

If copy is poorly prepared, it will be necessary to make an extra charge, as well as for changes made in proof.

All tables, foreign languages, or other difficult matter will entail an extra charge unless submitted before estimate is made.

FIG. 1.—These words, same size, and in red, take up the upper left-hand corner of the letterhead of one concern of printers starting a direct advertising department. Note how unmistakably they smack of *printing* over and above counseling in advertising and merchandising.

original in this case is on white antique paper, French folded, printed in blue and black. Fig. 3 illustrates the second of the series and includes the supplement (Fig. 3 A) which Mr. Murphy refers to and which is similar to the one sent as a part of the first mailing. The second was printed on a yellow light-weight cover stock, all printing in black, the supplement being in black also, but on bond paper.

Now, mistake me not, the disguising of the name of the printer-advertising counselor who submitted this work was not done so we could be destructively critical, but rather to protect him from his customer and enable us to speak more freely than we could otherwise. First, let it be set up that in starting to counsel in direct advertising a grocery store is no mean accomplishment in itself. We know of several direct advertising agencies of national renown who would hesitate to attempt as much. Why? Because, as *System's* research showed, the total *average* for all kinds of advertising for a grocery store is but $\frac{83}{100}$ of one per cent. Grocery stores have but little to offer in the way of quality or service that all other stores do not have.

One large chain located in and around New York city is at this time conducting a most detailed series of tests to see what can be accomplished by direct advertising. An advertising

agency has been retained to direct the campaign, and here is how it is being worked out: First, a list was compiled of prospects located within a set radius of each of the ten test stores. With this list in hand a personal filled-in form letter

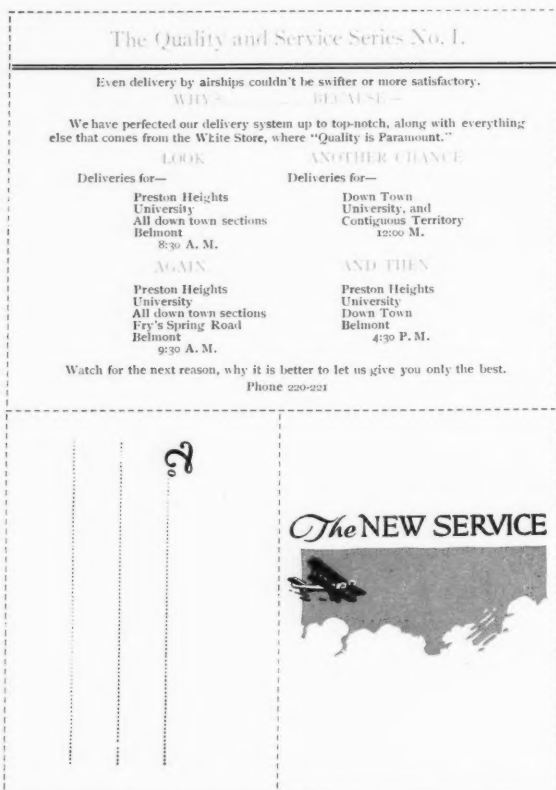


FIG. 2.—The outside, mailing side, and complete inside spread of mailing piece created, designed, written and printed by a firm just starting the counseling in direct advertising production and planning. A good start, but read the text for how it might have been improved.

was produced, supplemented by an insert showing special prices, and produced on the very best of paper stocks, quality printing, and so on. Sales for those ten stores were compiled during the test — on those items. Then another test was sent out to a different but similar list, this time on medium-priced paper, with a fair grade of mechanical work. Again figures were compiled of sales, customers attracted, and so on. Later a third test was made, using a cheap paper with cheapest kind of mechanical reproduction. At this writing the company is waiting to see whether sales keep up in those stores where this special drive has been put on, and will tabulate the final figures to find out which form of presentation is the most economical from a standpoint of sales in dollar and cents.

"What has all of this about the grocery business to do with 'making a start in direct advertising counseling'?" you may inquire. Much. The Murphy Company may have gone all through the steps taken by the New York agency before counseling the Blancheburg grocery how to direct-advertise, but upon the evidence before us such was not the case! First, Fig. 1, taken in connection with their letter heading and their letters, tells us that they are merely going into direct advertising counseling because they want to develop that side of the business. They are printers now, formerly publishers, and, we dare surmise, not advertising men at all. And yet they have not done a bad job at all. The use of the "test sales" and the supplement idea you will observe is identical in the case of the Blancheburg and the New York city campaign. We say "not advertising men" further because the

units look more like printed specimens than attempts to sell on the printed page. Look at the inside spread of Fig. 2, the first unit, and you will see what we mean. It is hard to find the name of the store, and its location is not mentioned at all. Blancheburg is a fairly big town — it is not in West Virginia as we have printed it and this first piece might fall into the hands of those who did not know the location of "The White Store." Moreover, observe that both units display as the running heads, "The Quality and Service Series," but in each case the instinct to show off a new font of type predominated the advertising appeal, for the type was changed in No. 2, and so was the color of stock. Still further, and especially in the case of the first piece (Fig. 2), there is a typical built-up series of blocks of type, without regard to message, and such innocuous words as "Look," "Again," are the lines which receive emphasis. In both cases the emphasized lines are set in capital letters, the hardest-to-read way they could be set up.

Further if The Murphy Company had been primarily an advertising counselor, the Blancheburg campaign would have been built on the tested campaign of H. W. Cochran, of Clarion, Pennsylvania, first told at the Addressograph Company convention in Chicago, later before many grocery and



FIG. 3.—The second of the series, the first of which is shown in Fig. 2. Observe there is no tie-up at all between the outside with the "witch" and headline of the inside spread. Printed all right, but from an advertising viewpoint not created as well as it might have been.

allied conventions, and finally before the St. Louis direct mail convention in October. Cochran multiplied his sales in groceries and meats — exactly what the Blancheburg concern had to sell — six hundred per cent at an advertising appropriation cost of less than two per cent. He largely used form letters, personalized in their appeals because his mailing list was on

addressograph plates with a set of tabs which permitted him to select automatically certain prospects for certain messages.

"Why did not the New York agency adopt the Cochran idea and save all this testing?" you next ask. Because the town of Clarion and the town of New York are not analogous, but Clarion and Blancheburg may well be compared from every

THE WHITE STORE MARKET

SPITZER & MAHR, Props.

Every order received by this department has the personal attention of careful and experienced meat cutters. Every order will be sent out by "THE NEW SERVICE" delivery. No need to wait for your meal. No need to wonder if your cut will satisfy the fastidious guest. THE WHITE STORE MARKET handles only the best, and many a toothsome morsel for the Halloween dinner awaits your orders.

WHAT IS MORE DELICIOUS than

Prime Roast of Beef, [with Jersey Sweet Potatoes]	.25	per lb
Fancy Leg of Native Lamb, [with Fancy Tiny Tot Peas]	.40	" "
Tender Pork Loin, [with Baked Irish Potatoes]	.35	" "

AND LESS EXPENSIVE, but wholesome and inviting

Roast Pork, [with turnips]	.20	" "
Brisket roast of Beef, [with turnips]	.12	1-2 "

START THE DAY RIGHT by eating

All Pork Sausage [with pancakes]	.25	" "
Sliced Breakfast Bacon, [with eggs]	.35	" "

COME, PLACE YOUR ORDER—DON'T DELAY

PHONE 76 AT ONCE—TODAY

FOR SPITZER'S MEAT AT HALLOWEEN

WILL MAKE THE FAMILY JOY SUPREME

Supplement to Folder No. 11, Quality and Service Series

FIG. 3 A.—This shows the supplement used with Fig. 3, a similar one being used also with the first piece, shown as Fig. 2.

standpoint—size, location, population, class, near to big cities, and the like. Moreover, Cochran's is an individual store and he is well known in the town, whereas the New York agency is counseling a string of chain stores where there is no individuality, and even the names of the managers, let alone the clerks, are not known by those who wait upon themselves when they come to buy! All of which leads up to the first step to take in making a start at direct advertising counseling, *picking the personnel*:

Suppose we examine the experiences of those who have arrived as counselors. Take Garrett & Massie, Incorporated, printers, of Richmond, Virginia, and examine the letterhead they are now using, reproduced here as Fig. 4, with The Murphy Company letterhead, including as a part of it in your mind's eye, Fig. 1. (In the original the Garrett & Massie letterhead was on an India tint paper, a very good grade, with the deckle showing at the bottom. The Monarch size was used, and the heading was printed in black with light olive tint around the trade-mark and between the rules.) The letterhead has but little to do with personnel, to be sure, but it does indicate that this counseling work is taken seriously, and prospects may even be unconsciously impressed through this simple fact. What is more important is the statement of G. Edmond Massie, who says: "Our first move was to proceed along this line as far as we could with what force we had. Then we added a man who was experienced in merchandising as well as in advertising, around whom the department will be built up."

In view of the earlier part of this article this statement will ring true: "We believe you will agree with us as to two facts in this connection: First, that no printer should undertake to render an advertising service without having some one in his organization who understands advertising; and, second, that if he does form a service department he may expect it to operate at a loss for some months—possibly a year or more. We believe these points should be stressed in your articles."

They should be stressed, and restressed. A doctor who would open up an office and say he could prescribe for sick persons would soon be closed up if he did not have some rudimentary knowledge at least of medical science. A lawyer without a legal schooling who hung out a shingle, no matter how new, shiny and bright, would be branded as a fake and would be closed. Though advertising has not reached the professional plane of the doctor, the lawyer, the dentist, the C. P. A., the architect, and other professional callings, it is true that not every one can be "overnight" a good counselor in advertising of any kind, and direct advertising in particular.

The first move in picking personnel then is *get an advertising man*, or woman, to head the new department. We shall assume you decide to set up the direct advertising counseling service as a department of your printing business, for by so doing you have all to gain and nothing to lose. To start as a separate business means added sales resistance, inability to cash in on present accounts of the printing business, and so on.

When A. A. Brentano took charge of the Keller-Crescent Company plant in 1920 he had had some sixteen years' experience in newspaper advertising and advertising agency work prior. "For more than a year I handled the advertising service part of our business myself, there having previously been no efforts made by this company in that direction," he says.

In 1921, when the Keller-Crescent Company had been operating in a direct advertising way a little over a year another man was added to the staff. Here is how Mr. Brentano explains it: "We employed S. S. Baird, the present head of our advertising service department, because I was no longer able to give to this branch of the work the attention it required, as the demand for advertising service by our customers grew quite rapidly and sometimes I was able to devote only an hour or two a day to the work because of my other duties. Mr. Baird devoted his entire time to advertising service work." Then the Keller-Crescent experience parallels all the others whom we have quoted, as Mr. Brentano explains in this statement: "As soon as we began to show a profit on Mr. Baird's services we cast around for another man. Late in 1922 we employed J. L. Masterson and our experience again was much the same in that it was several months before the cost of Mr. Masterson's sales was brought down to our normal percentage of selling cost. [Compare with Mr. Massie's statement



FIG. 4.—The letterhead of one concern starting a direct advertising department as part of its printing business. Compare it with The Murphy Company's letterhead, including with it Fig. 1. Original in deep and light olive inks on Alexandra Japan Vellum, and Monarch size, deckled at the bottom of the page.

herein.—Editor.] Our next addition to our service department will probably be the employment of a good combination stenographer and detail clerk who can relieve Mr. Baird and Mr. Masterson of many details and thus leave more of their time for actual production."

The St. Louis direct mail convention was successful in great measure because it had as a general chairman a young man who knew the direct advertising agency business, John J.

Farrelly. The concern which he heads, Farrelly-Walsh, Incorporated, of St. Louis, Missouri, has been quite successful in selling direct advertising counseling services. Here in a sentence Mr. Farrelly explains how his personnel was built up: "After I started to work I hired one printer, then a young lady to take charge of books, cost sheets, bills and to do stenographic work; then one more printer, and the next addition

of that concern, supplements Mr. Lewis's statement by saying: "I think the most valuable asset to any direct mail advertising department is a crack artist who can economically visualize dummies in clever style. Fortunately we have such a man in J. D. Taplin. He has been invaluable to us in making our direct mail advertising pay. Back of it all, of course, must be clever-idea men with plenty of ideas and good copy-writing."

Finally, who does not know of Buckley, Dement & Co., of Chicago, the "daddies" of direct mail advertising, now located in their own big building at 1300 West Jackson boulevard? "How did they get their start?" For the first time, so far as the writer knows, THE INLAND PRINTER readers here may read it from the lips of Homer J. Buckley, president of that concern: "Our business was originally started in 1905 by Mr. Dement and myself. Mr. Dement handled all of the operating and selling end of the business the first three or four years, and the service or direct mail advertising end of it was handled by me exclusively. Service at that time consisted very largely in preparing sales letters for our various clients. It was on the basis of our ability to write and produce sales letters that we made our big play in starting the business. We had four departments to our business when we started—letter, typewriting, mailing list and mailing. A year or two afterwards we added our printing department in a very small way. In the first five years all of the direct advertising writing service was handled by myself. In 1910 we made the first addition to our staff—a writer, layout and plan man. By the way, this first man that was added to our staff was Flint McNaughton, who is still associated with us. We increased our direct advertising staff on the average of one new man every year for the next nine years."

And so in conclusion we come to the rule: *Start first by adding an advertising man*, if you have not one already on your staff, and then immediately, almost, an artist *who is a visualizer*, and after that build up your department by adding salesmen, copy-writers, and then around the circle again, according to the requirements of your increasing business.

Bear in mind it takes time to start a direct advertising counseling service. Mr. Massie's experience is not unusual; we are familiar with one well known service that was in operation even longer than a year, despite comparatively large volumes of business, before it began to make profits. But it can be done, and done profitably to the printer and to the customer, and the ultimate good of all advertisingdom, as is evidenced by this comment from W. F. Haehnle, of the copy and plan department of the Feicke Printing Company, Cincinnati, Ohio, formerly specialists in catalogue work, who recently added an advertising (service) department: "Naturally enough, we are not anticipating a great deluge of accounts right at the beginning, but we do feel that our idea is fundamentally sound, and that it will be productive of very satisfactory results. We are laying a sure foundation in that we are now specializing on our printing accounts; that is, serving our printing clients in an advertising capacity."

Fig. 5 illustrates how the firm of Koenemann-Riehl & Co., Evansville, Indiana, carried out the principles set forth in this very article—prior to its publication—in inaugurating its new "Advertising Service Department." As the first step, Harold Stedfeld, formerly vice-president and general manager of the General Advertising Company, of Indianapolis, was secured as manager of the new department. The original of this announcement was 7½ x 11 inches, two colors, black and red, on India tint stock. In commenting on it a member of the firm writes: "We did not expect any tangible returns, but we were agreeably surprised to have the sales manager of an out-of-town manufacturer walk into our office, holding our folder in one hand, and a job for us in the other."

Those who take the steps sketched above will be following the straight road to successful direct advertising counseling.

Announcing

our

ADVERTISING

Service Department

A New Service ~
An Old Organization

Complete advertising assistance—from "the idea" to the finished piece of sales literature—is what we offer you through the addition of our new Advertising Service Department. This new service will give you effective advertising plans and ideas, convincing sales copy, and compelling layouts and illustrations.

This new department rounds out the competent printing organization Koenemann-Riehl & Company has built during the past fifteen years. It is a further step in our efforts to help you get greater results from your direct mail advertising expenditure.

Mr. Harold Stedfeld—formerly Vice-President and Manager of the General Advertising Company, Indianapolis—has been secured as manager of this new department. Mr. Stedfeld brings a fund of experience in the planning and preparation of successful direct mail advertising as he was formerly connected with several well known printing houses and advertising agencies in New York City.

Let us assist you with your advertising and sales problems. We can be especially helpful in getting out direct mail campaigns, catalogs, booklets, folders, letter inserts and house organs. We will be glad to submit our ideas, suggestions and layouts for your approval. There will be no obligation on your part for this preliminary work.

Ask us for further information about our new Advertising Service Department, and the unusual co-operation we are now prepared to give you.



Koenemann-Riehl & Co.

EVANSVILLE

PHONE 1006

Direct Mail Campaigns
Catalogs
Booklets
Folders
Envelope Stuffers
House Organs

FIG. 5.—How one printing organization applied the principles set forth in this article, prior to its publication, but before the departmental editor had seen the folder.

to the 'staff,' as you call it, was Dan Hannefin, to write copy and develop plans. From then on we added salesmen, another copy-writer, an investigator, and more printers."

Few printers but are familiar with Barnard J. Lewis's book "Making Type Work," and many know Mr. Lewis and his penchant for cost accounting in a printing office. Mr. Lewis is treasurer of The Stetson Press, of Boston, Massachusetts. Here is how that company made its start in direct advertising counseling: "We first conceived the idea of doing direct mail work about thirteen years ago, in 1910, and put at the head of the department a man who is now conducting a successful advertising agency. We added an art director to round out the combination," and then Mr. Lewis adds what the writer has found an absolute essential to any counseling service, "It is our belief that a copy man is somewhat helpless unless he has an art man with him, because in direct mail work form has so much to do in the presenting of ideas." Or, as the writer puts it, every man *knows* how to write *copy*; more than that, he inherently knows if he did not write it it is not *right*. On the other hand, Mr. Prospect is not so posted on artwork, and his eye is a better salesman to his brain when it sees pictures rather than words.

Few printers but know The House of Hubbell, Incorporated, of Cleveland, Ohio. Frank Hubbell, the president

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

CHARLES FIUMEFIELD, Bayonne, New Jersey.—The Notre Dame game window card is very good as it is, but a little more variety in type sizes would have made it better.

GRANT'S PRINTERY, Chicago, Illinois.—We are not at all surprised to learn that the series of mailing cards printed in violet and black on gray dull coated card stock brought good results. The display in bold type, suitable to the dark-colored stock employed, gains a great deal of force through judicious use of white space, which, by the way, contributes dignity in a degree that is unusual with bold types.

MILLER SAW-TRIMMER COMPANY, Pittsburgh, Pennsylvania.—The general tone of the folder announcing the demonstration at Philadelphia is very good, and, quite as we would expect, the presswork is of a high order. The use of capitals throughout is regrettable, particularly since the lines are so closely spaced, which adds to the difficulty in reading the capitals, not an easy thing under the best conditions. The difficulty is to get people to read under the best conditions when advertising faces one at every turn of the road.

W. G. STEWART, Durham, North Carolina.—The alignment of the uncial initials on the greeting card for the Seeman Printery is incorrect. When initials are used considerably larger than the type of the single line of display of which they are part it is not proper to align them with the bottom of the line as a whole, as balance then will be bad. Such large initials as these should be dropped a little. The final line of the body of this card should have been spaced regularly and centered, for when so widely word and letter spaced the effect is bad. The spacing on the menu for the Phoenix Cafe is very satisfactory as printed. In your suggested change, made by pasting up proofs of the other, you have omitted the section on "relishes." The job as printed, however, would be better if less space appeared between the display as well as above and below the decoration across the top, also if the lines of small type were leaded.

FRANCIS W. LOCKE, Watertown, New York.—It is incomprehensible that good commercial printing should be done with Cheltenham Bold Extended and as all the specimens you have sent us—however well arranged they may be—are done in this face they must necessarily fail. If you hope to do good work you must use good types.

UNDERWOOD TYPEWRITER COMPANY, New York city.—The folders, "An Invitation" and "Leadership," are executed in fine taste in every detail. Good artwork, neat typography, clean presswork and, finally, excellent papers are characteristic of both. They give a good impression of the "house."

E. T. PRESCOTT, Salem, Oregon.—The cover for the *Monitor* of August-September shows a marked improvement over that of the preceding issue, mainly because it is

simpler with respect to ornament and color, being printed in two instead of three colors. What remains to make the later issue very good indeed is the elimination of the rule underlining the name of the paper, setting the name in roman instead of italic capitals. The name should be larger, so the lines of the group will show variety as to length, also in order that the line itself and the display of the page will be consistent with its size. The panel on the back cover is too low and would be better, also, if consistent with the proportions of the page. The triangle ornaments above and below the panel look very bad and cheapen the whole effect. Printing on the inside pages is a little too pale.

FAIRMONT PRINTING COMPANY, Fairmont, West Virginia.—The blotter, "Quality Pays Handsomely," is handsomely done, the arrangement of the various units being unusual, yet well balanced

and attractive, while the colors are especially pleasing. The effect is striking, yet the whole thing is in good taste, a combination more often attempted than attained.

HERBERT W. HALL, Meadville, Pennsylvania.—If you had not underscored any of the lines and had avoided the ornament under the line "Meadville" on the cover, the program for the Kiwanis Hallowe'en Party would have been very good. These features not only crowd the composition but provide points of interest which in competition weaken the emphasis of the type.

TOPHAM PRINTING COMPANY, Saginaw, Michigan.—Your business card, also the mailing folder, "Take Away the Printing Press," is excellent. We have no fault to find with either of the forms.

CHARLES W. FREW, Pittsburgh, Pennsylvania.—The "Superior" business card in Bookman is excellent, the type showing up very well on the blue

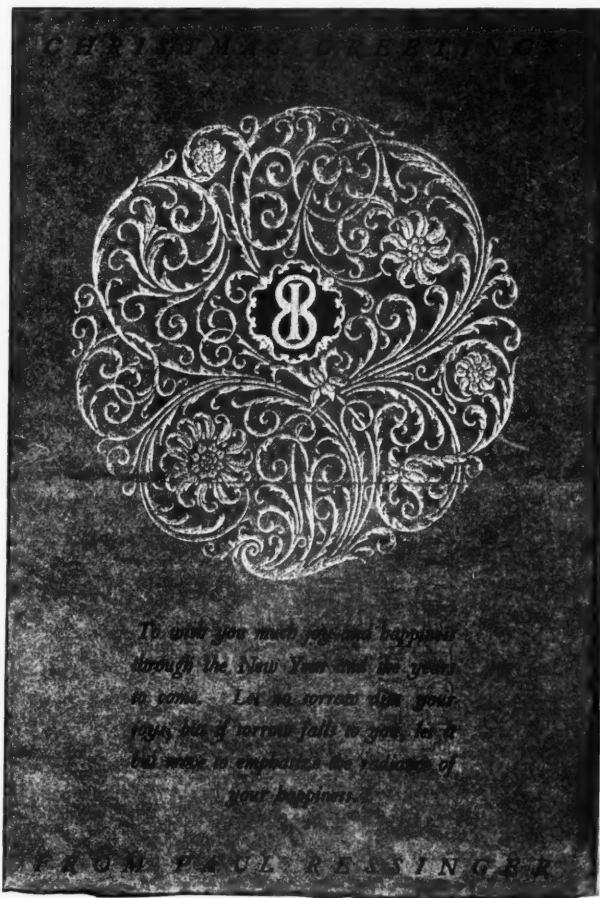
stock. The announcement seems slight and cheap for a good printer to put out. A folder on stock of good quality and weight would be preferable to the single sheet of light-weight bond paper. Considering the size of the sheet, the type is too small, especially from the point of view of making an impressive appearance. Underlining the heading in Engravers Old English cheapens the effect. Except for that fact there is nothing particularly wrong with the piece typographically, but it does not look impressive or suggest a quality house.

NEW JERSEY STATE HOME FOR BOYS, Jamesburg, New Jersey.—The "Linoleum Art" calendar is appreciated very much indeed, and our sincerest compliments are extended upon its excellence. Whoever cut the blocks for printing the illustrations so handsomely in colors is a master at this interesting art. It is really the finest work of this kind we have received from any school shop.

BEN C. PITTSFORD, Chicago, Illinois.—"A Christmas Message," your booklet-greeting, is beautifully done and we appreciate the fact that our name is actually printed in gold on the cover, as, of course, was the case with all you sent out. This practice takes time, of course, but adds a personal touch and demonstrates a desire to please that is bound to be appreciated.

AL. BRANISH, Denver, Colorado.—The business cards are the most interesting and unusual we have seen in a long time, and, we might add, they are exceptionally well executed at the same time.

DINKEL & MOULTON, Ottawa, Kansas.—Years ago the writer worked in the ad. alley of the old *Republic* in your city, so he's mighty glad to find such good work coming from the capital of Franklin county. Except for the fact that the Artcraft italic is a little too light for printing in red along with equally large and larger lines of the same type printed in black, your



The original of this, the greeting of Paul M. Ressinger, one of the most talented decorative designers in America, was printed in black and gold on heavy handmade paper, terra cotta color.



A Merry Christmas from THE KLEBOES

The original of Artist Kleboe's greeting, reproduced above, is $8\frac{3}{4}$ by 11 inches, an impressive size, so readers can gaze how handsome it is on the heavy white antique paper he used. We will venture Mr. Kleboe cut the wood block himself. Some of the finest greetings we received this year are without the conventional holly or mistletoe, Santa Claus and his reindeer.

letterhead and envelope are very good. The bill-head in Advertisers Gothic [or is it Publicity Gothic, or does it make any difference?] is striking and satisfactory for that style of work (modern art vogue), but you'll tire of it very quickly.

A. C. SANDSTRUM, Wichita, Kansas.—We thought all ornamental faces like that used for the main line of the Bank of Friendship check were out of existence, but we learn something new every day. In view of the beautiful, plain and readable styles of type available today such faces should certainly be discarded. In fact, a tendency toward fancy type faces seems apparent in all your work, as, except for the Century, we find none of the modern and up-to-date fonts, and the Century is an advertising letter and not a job face. The arrangement of the work is very good and requires only good type faces to become satisfactory.

VIRGIL E. SPROULL, Prosser, Washington.—The cover for the booklet of the Outlook Club is neat and the color used harmonizes nicely with the stock. The lines are too closely spaced, however, and the line at the bottom crowds the border much too closely. The space between the upper and lower groups might have been broken by the introduction of a small spot of ornament, so placed above the center as to divide the space three to five.

THE COMMERCIAL PRESS, Oswego, New York.—The blotter, "Printing," is shoddy; first, because of the use of several type faces that do not harmonize and, second, because the signature takes up relatively too much space. The text is set in

small Old English, which all but prohibits reading. Roman should have been used. When we see a piece of printer's advertising headed "Printing" we feel the writer of the copy was tired when he committed it. Head your advertising with words that stimulate interest, that tell a story of service or quality such as will interest and impress. The stock is too small in view of the size of the illustration, which has little to recommend it beyond the fact that it is a picture. If the stock were larger the illustration would be relatively smaller and more nearly given the prominence it deserves, while the type matter could have been set in an impressive size of type—roman, of course. We have harped and harped on the futility of endeavoring to make a short line look longer by filling it out to the desired measure with colons, periods and other points. These do not balance the effect of type characters, being so much smaller, and such a line is invariably just as short as it would be without them, so why add the distracting elements at all?

GLENN W. CASSIDY, Syracuse, New York.—The letterhead for the Orange Publishing Company is excellent, but your own is ineffectual for the reason

that the main lines are printed in an unusually weak tint of green-yellow. This color is so much lighter in tone than the smaller type which is printed in black that an almost total lack of tone balance results. The lines in text letter are also difficult to read.

EUGENE EHRLHARDT, St. Louis, Missouri.—The several small specimens recently sent us are exquisitely chaste, in fact, excellent in every respect.

HYDE BROTHERS, Marietta, Ohio.—The Bucher folder is excellent; we admire especially the color effect.

CHARLES E. SAGER, Brookings, South Dakota.—The folders for the "Demonstration Series" are exceptionally well done. The invitation to the reception for President and Mrs. Pugsley is not at all good, however, first, because the rather lengthy text is composed entirely in capitals, quite too closely spaced. The decorative initial is not at all consistent with the proportions of the page or the type group. The final short line which you attempted to fill out with colons looks very bad and the colons are detrimental rather than helpful. Such small points do not balance letters, so can not be said to adequately "fill out" a line. The letterhead for the printing department is excellent.

ISAAC GOLDMAN COMPANY, New York city.—Your calendar is interesting and uncommon, likewise well executed.

DAVID B. BRADLEY, Coldwater, Michigan.—Though in no wise related, in fact, lacking in harmony, we appreciate your point with respect to the letterhead set in the shaded roman with the one line, "Advertising," in Caslon italic. What you like about it is the snappy effect resulting from the contrast afforded by the two type faces, which, in this instance, seems to outweigh the lack of beauty. The shaded roman (Engravers' style) is a type face of little beauty, and except for the quality of being "different" we can see no excuse for its use when so many handsomer types are available. The design set wholly in Caslon is far the most agreeable of the three, and we think has sufficient display merit for the character of your business, which is more or less a personal one.

KUTZTOWN PUBLISHING COMPANY, Kutztown, Pennsylvania.—"When Good Fellows Get Together" is very good, the cover—stock and design—being particularly attractive. With the

A great American
has voiced an
inspirational
thought. We offer
it here, because it
seems to symbol-
ize our own gratefulness for
the closing year's prosperity
and our appreciation of the
cordial relations that have
helped bring progress to us.

May a joyous Holiday sea-
son and a New Year of suc-
cess be yours!

Seaver-Holland Press
271 Franklin Street
Boston, Mass.

There seems no limit to the character of Christmas greetings. Here is one you have to read to recognize it as a holiday greeting, but the sentiment is good, as is also the general makeup. By the Seaver-Holland Press, of Boston.

OUR SINCEREST WISHES

FOR A

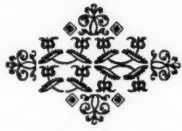
M E R R I E

Christmasse

& Maye You Enjoie

HEALTH AND HAPPINESS

Throughout the New Deare



MCMXXIII

ALBERT H. SCHLAG AND HIS

GOOD WIFE MARY

On Keeler Avenue, Number Forty-seven twenty-nine
which is next door to the corner of Leland

Albert H. Schlag, Chicago, Illinois, sought to emulate Benjamin Franklin in making up his greeting, and, we confess, he has succeeded admirably. On antique white stock, with deckled front edge, the original is delightful.

cover design and title page in Goudy Old Style we should prefer to see the body set in old style instead of "modern" type. Running heads and more impressive chapter headings would add a finish to the pages of text, which, as printed, seem a little severe for a book of this character.

GUY M. ROGERS, Stevens Point, Wisconsin.—A choice between the two lithographed letterheads for the insurance company is largely a matter of taste respecting the two styles of lettering. Our own choice is for the one in which the name line is in Old English because it is snappier—so more effective—but the other is no doubt more consistent and has the advantage of a less conventional arrangement than the centered design. All points must be considered, however—particularly advertising value—so, while we admire the consistent one, we believe that we would choose the snappier one for our own use.

THOMSEN-ELLIS COMPANY, Baltimore, Maryland.—The booklet for the testimonial dinner given Mr. Horn is beautifully done, chaste Caslon typography being exceptionally well printed on fine quality white antique stock having deckled edges. This is one of those "one in a hundred" jobs indicative of decidedly unusual taste.

THE HUNTER-ROSE COMPANY, Toronto, Ontario.—"Seventy-Five Years" is an exceptionally attractive hard-bound book characterized by the best workmanship in all details.

HYDE BROTHERS, Marietta, Ohio.—The pictorial souvenir book, "Marietta, Ohio, the Pioneer City," is handsome. The many halftone illustrations are faultlessly printed in deep brown ink on dull-coated india stock, providing a photographic effect that is highly commendable. The cover design, made from a large photograph of a general view, bled off the stock—the lettering of the title having been double printed and routed out—makes an effective as well as pleasing appearance.

KABLE BROTHERS COMPANY, Mount Morris, Illinois.—"The Inside Story of the World's Largest Builders of Organization Publications" is a handsome booklet featuring an impressive and pleasing use of color. The cover design is quite original and effective, too, but we feel the

effect would be better if the lettering were free from the olive background, though possibly it would require a bolder style of letter, in order that the strength of the lettering would be consistent with the size of the page and the strength of the design otherwise. The self-covered booklet is likewise attractively done.

LEROY L. MCAULEY, Springfield, Massachusetts.—Of the two arrangements of the handbill for the Three Level Garage there is little room for preference, although we select the one in which the main display is out of center, mainly because it provides space for a larger display of the name. The type is good and legible; unlike most handbills the effect is not gaudy.

SHENANDOAH PUBLISHING COMPANY, Strasburg, Virginia.—The souvenir post cards illustrating local scenes of interest and beauty are well executed in all details.

RICHARD A. CHASE, Chicago, Illinois.—Your greeting card is unusual and exceptionally well drawn. The effect of the halftone from a line drawing printed in sepia on buff stock is similar to that of an etching and, so, is especially effective and also suggestive of quality.

ADVANCE PRINTING & PUBLISHING COMPANY, Thompsonville, Connecticut.—The cover design for the *Tatler* is neat and well designed. The advertisements featuring the use of worn Cheltenham Bold—most of which also are set in too large sizes throughout and are crowded—are not consistent in quality, however. Smaller types (light face) with plain rule borders would have resulted in much better advertisements. The problem of display on a small space is not like that of a newspaper page. There are fewer advertisements, hence less competition between them, so when one composes such advertisements neatly in light-face types he gains, because the more pleasing effect invites reading. There is a lot in having one's advertising willingly read.

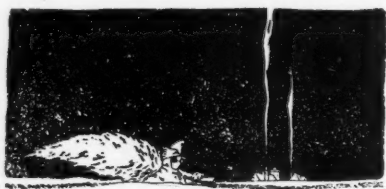
M. C. MODT & Co., Bombay, India.—The general form of your greeting is good, but we should much prefer to see the inside pages set in smaller type. This would result in a gain of white space and would contribute an effect of neatness which

LET no pleasure tempt thee, no
profit allure thee, no ambition
corrupt thee, no example sway
thee, no persuasion move
thee to do any thing which thou
knowest to be evil so shalt
thou always live jollily, for
a good conscience is
a continual Christmas.

From Richard's Almanac

From HAYWOOD H HUNT
NUMBER 300 BROADWAY
SAN FRANCISCO
MCMXXIII

Haywood H. Hunt, of San Francisco, California, issued an especially pleasing greeting this year, a folder, of which the second page is reproduced. On the third page a halftone print, roughed, of a Franklin statue was tipped. This page represents a simple way of avoiding the common squared arrangement, here in good taste.



The Spirit of CHRISTMAS

A GREETING FROM
O. ALFRED DICKMAN

*SING a song of Christmas!
Sing with all your might!
Break the old world's slumber
Drive away her night!
Love alone makes Christmas,
Love makes Christmas cheer;
Then sing a song of Christmas,
And sing it all the year.*

The little combination bell and holly ornament was printed in red and green, the remainder of the design in black, on the original of Alfred Dickman's greeting folder, reproduced above.

the pages as arranged do not possess. With neat borders, both for the sake of ornament and to hold the designs together, the pages in question would be much better.

CLAUDE W. HARMONY, Sapulpa, Oklahoma.—All three of the school annuals are executed in fine taste. Especially attractive are the advertisements, composed throughout in light-face (Caslon). Advertisements in school annuals are usually composed in a helter-skelter array of faces, suggesting the idea of a "type show" put on by the compositor to demonstrate all the faces he has available.

FLITCRAFT BROTHERS, Oak Park, Illinois.—The small specimens sent us are unusually good everyday work, far better than the average grocer or garage owner is accustomed to obtaining from the small print shops he naturally does business with.

A. J. JOHNSON, Victoria, British Columbia.—Though we do not like the weak "modern" letter with fine hair lines, used with Bookman display, the arrangement of the program for the Victoria Orchestral Society is very good. In view of the fact that the color of stock is rather dark the body type should have been stronger, at least an old style of the weight of Cloister or Kennerley.

WAYNE R. HACKETT, Los Angeles, California.—As a personal letterhead, yours done in Copperplate Gothic is satisfactory. For a thirteen-year-old apprentice you are promising.

J. H. BROWN, Campbellton, New Brunswick.—The advertising card is far too gaudy in colors, in boldness and size of type, in the use of rule and, finally, in the employment of five type faces for nineteen words. Work of this kind ought to be executed in one face, but if two must be used they should have features in common that make them harmonious.

CLARK-SPRAGUE PRINTING COMPANY, St. Louis, Missouri.—The booklet, "Sonnets," is very neat. The workmanship is good all through.

OLIVE LEAF PRESS, Los Angeles, California.—Printing *Incentive* is not bad and yet it is not good—just commonplace. The effect throughout is crowded and the weak type generally used is weakly printed, too, which aggravates the situation. It does not invite reading.

ALBERT ROSS BAGWELL, Chicago, Illinois.—Of the three arrangements for the concert ticket, none of which is praiseworthy, we prefer No. 1. However, it is not well balanced and the white space is not nicely apportioned, but it is the neatest of the three. No. 2 fails to score, first, because of the use of Parsons type, which is overlarge and crowded,



N the way to work this morning... a traffic cop wished us "good morning"... instead of slamming the door in our face, the elevator boy held his

car patiently while we purchased the day's quota of Robert Burns... on the ninth floor, Charlie, the barber, applied three hot towels before he began to shave... this noon at the club, the doorman was solicitous as to our welfare; even the waiter begged our pardon when he spilled the Philadelphia pepper pot in our lap... "Every day in every way Chicago's manners are getting better and better," we mused as we strolled back to the office... Then we spotted a Salvation Army Santa Claus in front of Mr. Field's General Store... and we knew... Christmas is coming! Bundscho's shop wishes you a merry one

It isn't the way Bundscho's greeting looks but what it has in it that makes it notable. The original was in red and olive on white stock, the olive, presumably, to tone down the loud Cooper Black.

and because several lines are set wholly in capitals. Parsons capitals should be treated like those of Old English, that is, being decorative and often of freakish form, employed only for beginning words. If only one letter of a word is difficult to recognize, the reader can determine what is intended from the others, although even that should not be hard to read. The form of the ticket set in Scotch is the better of the three, but the use of capitals throughout and the exceptionally wide letter spacing and crowding of lines weaken it materially.

V. GEORGE LYON, Sydney, Australia.—The cover of the booklet, "Technology," is well arranged, though the effect would be better if the subhead were set in three lines rather than two—spaced farther apart in order to take up more of the

vertical space. Slightly larger type for these lines would help also to add strength to the design, which seems required. The title page is neat, but the border is too prominent for the type on the text pages. A larger size of type might easily have been used by omitting the inner rule panel and with less line spacing. The type looks insignificant, besides difficult to read, especially when printed in the relatively weak brown. The poster, "The Fine Art of Printing," is very good indeed, although subject to improvement in the same respect as the other work. The text matter is too small and a larger size was easily possible by making the inner panel deeper. Word spacing is very irregular in the body section.

E. J. SCHIFF, Chicago, Illinois.—The dance ticket which you sent for criticism is both unusual and attractive.

R. F. NELSON, Mahanoy City, Pennsylvania.—One can set dodgers for movies in large and bold type and yet have them look well if the type is of



Christmas greeting

It is with a heart overflowing with Gladness that I am once more wishing you Happiness. The real Happiness that the Christmas Season brings. Full and Rich in every meaning that the word conveys.

Bert D. Belyea

This greeting hits you right square between the eyes, but really the original in deep green and vermilion on white deckled edge card stock of excellent quality was pleasing, too. By Bert D. Belyea, Chelsea, Massachusetts.



TO YOU

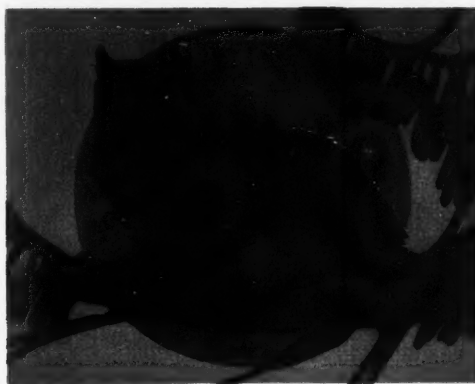
FRANK AND GARADA RILEY
1923

In brown and black on white antique stock, the greeting of Frank Riley, reproduced in miniature, unfortunately in one color, is especially interesting.

good design and if only one style is used. When block types, bold old-style romans and bold modern romans are mixed together, and crowded, the effect will be bold enough, but not at all impressive or easy to read. Such work requires more display than most printing, but if taste is practiced in the selection and use of types the effect will be satisfactory.

CONDE NAST PRESS, INCORPORATED, New York city.—It is possible that handsomer type specimen books than yours have been issued, but we have not seen them. We have not seen one in which such an adequate showing of sizes and styles was made. The typography and binding are beautifully done, as is to be expected with the work under the direction of one so capable as your Mr. McMurtrie. The book will prove decidedly helpful to advertisers in Nast publications, notable for their typographic excellence, and will likewise prove impressive advertising for the house. It indicates an ambition to make Nast papers as fine as the best type faces and equipment permit.

WORCESTER BOYS TRADE SCHOOL, Worcester, Massachusetts.—The posters, "Free Evening Classes," in Goudy Old Style, and "Annual Exhibit of Products," in Caslon, are attractive and yet strong in display. The layouts are sane, the beauty of the types being depended upon for beauty—and they measure up to the task—while the use of color is in excellent taste. Young men taught to accomplish this style of display will not go wrong; they will do good work, and at no waste of time. Stunts not only disfigure printing, as a rule, but add to the cost of production. Simplicity of form is the keynote



Who-o-o! Who-o-o!

I THOUGHT I would not extend you at this Joyful Season my sincerest greetings for a Merrie, Merrie Yuletide and best wishes for a Happier New Year— "Thus is contentment writ; someone to tell it all to" —



ARTHUR CLAY GRUVER
TYPOGRAPHER

December twenty-fifth
Nineteen twenty-three

The original of Arthur C. Gruver's greeting is especially attractive. The illustration is in black, orange and blue, the type and ornament in black and red, on white stock.

CHRISTMAS
GREETINGS

from MR. & MRS. WILLIAM C. MAGEE
92 Mount Tabor Way, Ocean Grove, New Jersey



[1923]

A conventional greeting given distinction by William C. Magee by the use of a large tree ornament, and quality through the use of hand-made card stock—white, of course—printing being in red and green.

of good typography and the young men of Worcester who select the great art of printing as their vocation have facilities for learning it that are far better than usual. It is also their good fortune to have an instructor so capable as Mr. Milliken, who for years has been a recognized leader of his profession.

FLEET-McGINLEY COMPANY, Baltimore, Maryland.—*The Peptimist* is an interesting house-organ, spicy and colorful all through. It is not modeled after the style of the fifteenth century masters of the art, but, considering its purpose and the fact that it bears as inserts some exceptionally well executed examples of colorwork, we think it is worth all that you put into it as a piece of advertising.

S. E. LESSER, The Leo Hart Company, Rochester, New York.—The specimens you have sent us from your new location are excellent. Ornaments and decorative borders are more extensively employed than is the rule these days, but as they are of good design and skillfully used they add attractive force and interest without seeming to obtrude. The decorative quality in typography is desirable, of course, when it does not detract from the message or cheapen the effect, but there are relatively few typographers who can use ornament in type display at all extensively to good effect. Another thing we like about your work is its versatility, each piece of work having an individuality in some respect. We will soon be receiving specimens of more decorative nature since the American Type Founders Company's new catalogue is at last out and offers some especially attractive decorative material. Yours is the first to reflect it markedly.

Printers' Publicity That Registers

BY A. J. FEHRENBACH



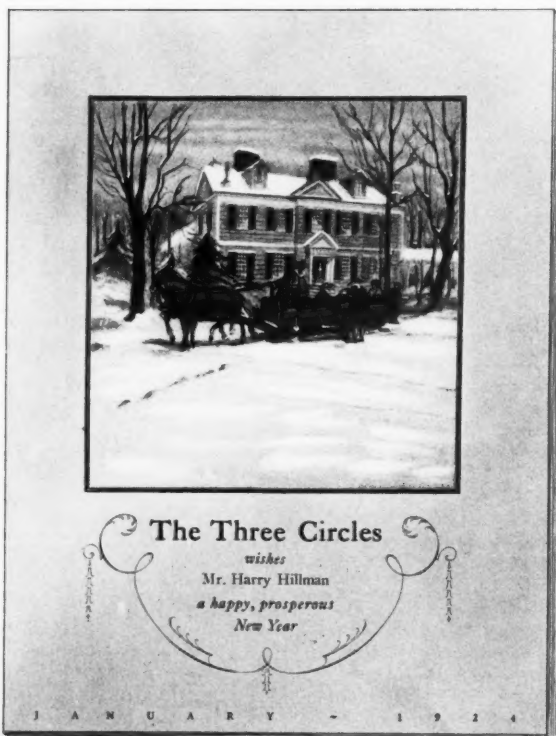
IS there any business in all the world of commerce that lends itself more readily and happily to efficient advertising than does the printing business? By the same token, is there any other business in our whole scheme of commercial activity in which the advertising is so often half-heartedly done? Since the printed product is the physical agency through which most advertising is given form and substance, every piece of printers' publicity is *ipso facto* a sample of what the particular printer can do. And right here the best pos-

After all is said and done, the average hard-headed business man is a very human creature. He prefers to do business with folks who are friendly and approachable. There is no doubt but that the good will created by a house-organ like *The Treasure Chest*, published by the Charles Francis Press, for example, pays its own way and brings in new business. The Charles Francis Press has an arrangement whereby it employs the services of Thomas Dreier to handle not only *The Treasure Chest* but house publications for other concerns. This service is advertised effectively in display advertising space in *The Treasure Chest*. A quarter-page advertisement used in this publication recently contained the following copy, which carries the inference the writer wishes to get across:

IS IT SO QUEER AFTER ALL?

A man wrote us a few days ago about *The Treasure Chest*, the monthly publication of the Charles Francis Press. "It is queer," he said, "how reading a house-organ will make you feel friendly to an institution."

But is it so queer, after all? The experience of those who have used a well printed and properly edited house-organ shows that



Cover page of January number of the house organ of Evans-Winter-Hebb, Incorporated, Detroit, Michigan. Each copy mailed was "personalized" by printing the addressee's name on the cover of the little magazine. The cover is beautifully printed—the illustration appearing in four colors.

sible suggestion to make to printers in the production of their publicity is embodied in that classic and colorful, though somewhat overworked vulgarity, "Do your stuff!"

The bulk of printers' advertising is apportioned to various forms of direct-mail pieces. The type of advertising most generally used, likewise the most regularly planned and issued, is the printers' house-organ. A great number of printing establishments regularly send out blotters, broadsides, desk pads, and at the first of the year a wall or desk calendar. In all this publicity material the printer has an exceptional opportunity to "do his stuff" in a way that should convince the buyer of printing that the printer *knows how* and can produce the type of sales literature that the buyer wants to use in his business. "By their fruits ye shall know them" is a scriptural observation that expresses profound psychological truth. In the consideration of plans for creating sales literature for house publicity, the printer should bear in mind this bit of ancient wisdom.

AN INNOVATION in PRINTING

WE EXPERIMENTED with the idea of turning our equipment and plant over to buyers of large edition printing and binding—we "sold" them our plant, our facilities, and our staff of advisers.

The laboratory stage is passed, and the appreciation expressed by several nationally known publishers and advertisers has made this experiment an established plan.

We want you, Mr. Buyer, to walk in this plant, survey the complete mechanical equipment, the staff of craftsmen, our shipping facilities, and feel that they belong to you and are acting under your instructions.

No matter where you are located, we are at your back door with this idea and service, and we would welcome an opportunity to acquaint you with further details concerning our plan.



Haddon Press
INCORPORATED
Where Federal crosses Nineteenth Street
CAMDEN, NEW JERSEY

An example of printer's advertising in a magazine of general circulation. The reproduction shows an announcement which appeared on the back cover of the *American Mercury*, the literary monthly launched the first of the year by Alfred A. Knopf, publisher, New York city. Reduced from 6¾ inches by 9 inches.

it invariably creates good will and respect and friendliness for the organization behind it. By the way, we recently received, in one day, seven commendatory letters from *Treasure Chest* readers.

One of the results of this form of direct advertising is that the Charles Francis Press is continually adding new house

publications to the list it already prints, to say nothing of the good will that is stimulated among regular customers through the medium of *The Treasure Chest*.

What business man living in the Detroit trade area would not feel kindly towards the house of Evans-Winter-Hebb upon regularly receiving that company's fine house-organ, *The Three Circles*? This is undeniably one of the most exquisitely executed house publications that we have ever seen. Every step of the way *The Three Circles* is well done; the copy written by some one who not only knows his business, but knows how to tell others about it without being verbose; the makeup, typography, illustrations, color, stock, binding, trimming, mailing, down to the last detail, all done as well as it can possibly be. The net effect of it all is that Evans-Winter-Hebb are judged by this specimen in which they "do their stuff." Suppose a copy of this house-organ is mailed to the men who buy the direct advertising matter for the better class of automobiles manufactured in Michigan. "That's the character and quality of sales literature that will sell fashionable motor cars" will be the natural reaction of the automobile

by *The Three Circles*, through which the Detroit house plays its tune with the aptitude of the true artist.

And while our attention is being focused upon the quality and individuality of the products emanating from this Detroit printing establishment, the mail orderly brings to this sanctum a batch of printers' house-organs for January. Since we are supposed to be hypercritical about printed publicity that doesn't register near perfection and are often accused of being

Buying Printing on the Correct Basis

The Difference Between Printing for Internal and External Use

Printing which is used within a business house goes into overhead expense. Printing which is used for distribution outside the firm among customers and prospective customers should be considered as an investment.

Printing for internal use can be purchased on a basis of economy—cost is paramount to quality with the reservation that the printed piece be adequate for efficient use.

Printing for external use should be purchased on a basis of quality—the effect and result from each printed piece is far more important than the unit cost. To buy printing on the correct basis, consideration should be given to the use to which the printing is to be put. Economy and Quality should not be placed on the same level.

Some buyers of printing think in terms of price and mass—so many pieces for a certain price. The buyer should remember that although he buys his printing in quantities of thousands, it is used by the single piece when it goes to customers or prospects. His proposition succeeds or fails with the impression made by the single piece. The buyer is not purchasing paper, type, ink, binding in combination as materials, but is in reality purchasing results, sales, profits.

On the average between eighty and ninety per cent of a firm's printing is used for distribution outside the institution. That establishes the principle of buying on a basis of quality rather than on a basis of economy.

The members of The Printers' Board of Trade are equipped to provide business with the kind of printing that the occasion requires. When buying printing, work with your printer on the purpose of the printed piece as well as the price of it.

The Printers' Board of Trade

74 New Montgomery Street
San Francisco

Specimen of coöperative advertising promulgated by the organized master printers of San Francisco, California. This advertisement appeared in San Francisco *Business*, a commercial publication in that city. Original size was 8 by 11 inches.

advertising man who is on the mailing list of *The Three Circles*. Our individual reaction toward this exceptional house-organ is somewhat like that which Arthur Brisbane felt when he recently heard Jascha Heifetz, the violinist, play at Carnegie Hall, New York. In his "Today" column, syndicated widely, Mr. Brisbane commented at length upon Heifetz's ability to make it possible for people to hear the "music of Bach and Greig played as the composers meant to have it played." Praise indeed! To get back to earth, manufacturers of commodities of superior quality should mail out advertising matter that conveys to the prospective buyers a fair idea of the quality of the commodity. Such a mission is ably fulfilled

Individuality



*The most effective medium
toward Rapidly Effective Association*

These dependable printers are
members Grand Rapids Printers
Association:

BARLOW BROS.
JAMES BAYNE CO.
THE CARRILL CO.
COMMONWEALTH PRINTING CO.
DEAN-BROOK CO.
DOTY COMPOSITION CO.
THE ETHERIDGE CO.
GRAND RAPIDS PRINTING CO.
THE JAQUA CO.
KUNICK-BROCKA PRESS
MICHIGAN LITHOGRAPHING CO.
PATTERSON PRINTING CO.
PERIODICAL PUBLISHING CO.
POWER-TYSON PRINTING CO.
PROLOFT LOOSE LEAF CO.
REID-TANLER CO.
ROWELSON PRINTING CO.
SCHULZ PRINTING CO.
SEYMOUR-BEHR PRINTING CO.
STANTON PRINTING CO.
TATUM BOOK-BINDING CO.
TICHER-REINE CO.
TRADESMAN CO.
UNWEIL CO.
WHITE PRINTING CO.
WILKINS-ROB CO.

DISTINCTIVE personality attaches to every business as to every individual.

Printing expressive of furniture differs materially from Printing most appropriate for shoes. Printing apt for a hardware product contrasts strongly with Printing for textiles. In arriving at a printed expression of your business individuality, use the experience and skill of a member of the *Grand Rapids Printers' Association*. Printers associated with this group are students of printing and its allied arts. Such a printer happily combines not only an ability to reflect the living spirit of your house, but to reflect it in a way which compels attention.

One or more of the trustworthy plants represented by the *Grand Rapids Printers' Association* has equipment exactly suited to your requirements. A telephone call enables us to put you in touch with a dependable source of supply immediately.

Grand Rapids Printers Association

314 Association of Commerce Building
W. K. Tew, Executive Sec'y
Phones: City 62915 Bell M. 3243

Here is one of the fine series of advertisements which made up the coöperative campaign carried on in the local papers by the Grand Rapids Printers Association, Grand Rapids, Michigan.

very blasé about the ordinary run of stuff that is routed to this desk for consideration, we blush to admit that our characteristic composure went by the board and we released a hearty shout of joy when we saw the January number of *Co-operation*, the peerless house-organ of Speaker-Hines Printing Company, Detroit. Here is a specimen of printer's publicity that scores big—a printing job that rates high from whatever angle you may wish to estimate it. It is unique in conception, thoroughly in good taste typographically, and the color, plates and presswork are par excellence. Would that it were possible to reproduce in some way a page or two of this dazzling house-organ so that we could show the good printers throughout the land what Speaker-Hines of Detroit is doing.

Comes now to hand a copy of the January issue of *Three Minutes*, house magazine of the Times-Mirror Printing & Binding House, Los Angeles—like the inevitable booster for southern California at the wake; surely you've heard the story—to say a word about Los Angeles! And *Three Minutes* says it in the grand manner. This is an engaging number and it would be altogether ungracious to postpone commending its producers for the superior quality of work they are doing (and showing) in this fine house-organ.

Since Chicago has stepped forward within the past year into the place of world leadership as a center for commercial printing, be it known that in this thriving metropolis you will find printing establishments that can and do turn out work that is second to none produced in Detroit, New York city,

San Francisco, Pittsburgh, St. Louis, or anywhere else. And as for printers' publicity, we should like to come across a house-organ that is more beautiful, effective and informative than *Four-Eighteen*, published bimonthly by the Blakely Printing Company, Chicago. Through the pages of this fine magazine we can detect the work of that master craftsman, W. B. Patterson. There is a certain sweep, a clear manifestation of genius for type, spacing and margins that is at once impressive. The copy used is instructive, the style is that of the scholar, word artist and philosopher. There is something about this house-organ that radiates good will, and we've no doubt about the good results it brings to this famous printery.

Aside from house-organs, there are other effective methods by which the printer may advertise his service. Bundscho, the well known advertising typographer of Chicago, uses a blotter that nets good results because the Bundscho people very sensibly "do their stuff" with the monthly blotter. It's a real treat to get this blotter regularly. And, just between friends, if we had some advertisements we wanted to have set right, we'll allow just two guesses as to who'd get the job. Take a tip from Bundscho; don't overlook blotter advertising!

Every now and then we come across a nicely printed pamphlet sent out by The Eddy Press Corporation, Pittsburgh. The recipient can always depend upon getting something that is not only well designed and printed, but well written, too. Since it merits a wider reading, we shall lift bodily the copy used in an attractive pamphlet sent out by this concern:

THE RIGHT WORD IN THE RIGHT PLACE

The writer of advertisements is concerned chiefly with selling. It is important that his thoughts be concentrated on selling points rather than on sentence formation. His phrases should be filled with simple logic rather than with rhetorical gems. However, the secret of strength in writing lies in the art of using *the right word in the right place*, and the advertising writer must give due consideration to the principles of grammar if he expects to achieve clarity and strength of expression. A misformed phrase may obscure the most important statement in an advertisement. A colloquialism may not be understood outside the writer's own community. There is often a fine distinction between words which are apparently synonymous, and an unfortunate choice can distort the true meaning of a sentence and rob it of its selling value.

The ideal advertising writer would probably be one who is both a keen salesman and a meticulous grammarian, but, unfortunately, the two characteristics are seldom possessed by one individual. The professor of English, as a rule, is not qualified to write sales literature; and the advertising writer, engaged with the problem of creating sales, is prone to give insufficient attention to sentence structure. Consequently, an arrangement which makes it possible for the advertising writer to obtain the suggestions of a grammarian is often very desirable.

For nineteen years The Eddy Press Corporation has rendered just such a service to its customers. Changes in phraseology which will clarify the meanings of sentences are suggested in the margins of proofs. Faulty construction and incorrect usage are called to the writer's attention. He then has the option of accepting those suggestions which, in his opinion, will add to the virility of his copy.

This is a pamphlet that will be passed around the office and it will get careful reading. Writers of advertising copy are always on the alert for information by which they can improve their English. This pamphlet is a good-will builder — it shows that the printer wants his customers to get the highest efficiency through his printed sales literature.

Many printing houses equipped and manned to set advertisements for national advertisers are using space in advertising journals like *Printers' Ink Monthly* which circulate among agency men and advertising directors. Advertising typographers are afforded a splendid opportunity to display their skill before those who buy and place advertising.

Copy is important in advertising which circulates among those who know the value of good copy. Copy that is brief, clear and right to the point is to be preferred. There is no

objection to the injection of a bit of humor — if skilfully handled — provided the humorous incident makes a point. In an advertising insert in *Printers' Ink Monthly* for January, Rusling Wood, poster printer of New York city, registers his point well by reciting a humorous incident and building the illustration around it. The copy used was as follows:

WE ARE EACH SUPPOSED TO BE GOOD IN OUR OWN LINE

Dr. Hillis, the minister, called in Dr. Webster to treat his wife. When Mrs. Hillis recovered, Dr. Hillis asked for his bill, but Dr. Webster did not wish to charge his pastor anything, and so he replied: "I'll tell you what we'll do. We are each supposed to be good in our own line. Now I will keep Mrs. Hillis out of heaven just as long as I can if you will keep me out of hell just as long as you can."

The man who makes a breakfast food, or a motor car, or a cigarette, has enough to do in making just as good a breakfast food, or motor car, or cigarette as he can. He can not also be supposed to know how to advertise it on posters. Now I could not make a breakfast food, or a motor car, or a cigarette to save me, but I do know poster advertising. The better the product you make the better your advertising should be.

The insert shows a specimen of the excellent quality of poster printing done by this specialist in the production of "mural advertising." Which goes to prove to the printer that if he is good in his own line he ought always "to do his stuff" and tell the world about it with specimens that embody intelligent copy, good typography and superior craftsmanship all along the line. Bear in mind always that the buyer is from Missouri — he wants to be shown!

One of the most striking examples of coöperative printers' advertising was the one put across by the Grand Rapids Printers Association, Grand Rapids, Michigan. The campaign, which included display advertising space in the local newspapers, was conducted under the direction of Walter K. Tews, executive secretary of the Grand Rapids Typothetæ. A campaign of a somewhat similar nature is now being carried on in San Francisco, "the city of fine printing." The illustrations, shown greatly reduced, give some idea of the kind of display advertising used in the two cities mentioned.

In a lecture on the mechanics of advertising, which the writer recently delivered to students specializing in advertising, emphasis was placed on the importance of good craftsmanship. The opinion was expressed before the class that the general plan, analysis, copy, design, and the whole idea back of direct-mail advertising are materially weakened and often rendered futile, and even detrimental, if the finished product finally reaches the prospective customer unattractively dressed, shoddy in composition, lacking taste in color and stock, and slovenly printed. An advertising man in the class, who claimed to have had wide experience, cited certain cases that had come to his observation wherein good results had been achieved with direct-mail matter which was slipshod throughout in craftsmanship. A lively discussion ensued, but we stood by our guns throughout the fray, and eventually, by common consent, a place was assigned to cheap, slovenly printing, for use by advertisers who had cheap and slovenly commodities to palm off to "bargain hunters." And, parenthetically, while "bargain hunters" are the curse of the printing business today, no printer of any consequence can afford to let his advertising matter be anything short of the very best that the combination of his plant, resources and initiative can produce.

WORK AND YOU'LL BE SUCCESSFUL

THE world belongs to the energetic.—*Emerson*.

THE sickle rusts in the hand that waits for the harvest.—*Persian Proverb*.

ENERGY will do anything that can be done in this world; no talents, no circumstances, no opportunities will make a man without it.—*Goethe*.

Collectanea Typographica



By HENRY LEWIS BULLEN

The Will to Rise

Life's battles don't always go
To the strongest or fastest man,
But soon or late the man who wins
Is the one who thinks he can.

If you think you'll lose, you've lost;
For out in the world we find
Success begins with a fellow's will --
It's all in the state of mind.

If you think you're outclassed, you are,
You've got to think high to rise --
You've got to be sure of yourself before
You can ever win a prize.

* * * *

-- Selected.

It's not the hours that you put in that
count; it is what you put into the hours.
—Hamilton B. Wood.

* * * *

The English Language

LANGUAGE is always a thing of
growth. Perhaps no other language
has changed so much during the centu-
ries as our English tongue. There is
a history of England in verse, supposed
to have been written about 1380. The
following extract from this manuscript
relates to a list of presents sent by
Charles III. of France to King Athel-
stan of England:

Ther in was cloyd a nayle grete,
That went thorw oure lordis fete.
Zyt he presentyd hym the spere
That Charles was wont to bere
A zens ye sarasym in batayle.
Many swore and sayde samfayle
That wt that spere smerte
Our lorde was stongen to ye herte.
And a party of the holy crosse
In crystalle done yu a cloos.
And iij of the thornes kene
That was in crystes hede sene.
And a ryche crowne of golden
None rycher Kyng wery scholde
Y made wt. yu & wt. oute
With precius stonys alle a bowte.

Without pretense of knowing the
meaning of all the words, we give a
free translation: Therein was enclosed
a great nail that went through our Lord's
feet. Also he presented him with the
spear that Charles was wont to bear
against the Saracens in battle. Many
swore and said, without doubt, that with
that sharp spear our Lord was stung to
the heart. And a part of the holy cross,

enclosed in crystal. And three of the
keen thorns that were stuck in Christ's
head. And a rich crown of gold — none
richer a King ever wore — made within
and without with precious stones all
about.

* * * *

Early Papier Mache Stereotyping

IN the fifties of last century, the Del-
lagana Brothers brought to London
the process of stereotyping from papier
maché flongs, as an improvement in cer-
tain details, on the plaster of Paris pro-
cess. They first introduced their process
on the London *Times* in 1856. A legend
prevails that the Dellaganas were the
inventors, while an Englishman has
claimed the honor, though he did not use
the invention. We have recently seen a
volume of the *Mechanic's Magazine*
(London) of 1834, in which there is an
account of the invention of a French-
man, named Genoux, a printer. His in-
vention is described as "applying a
material of the thickness of pasteboard,
which he calls 'flan,' to a form of types,
getting a deep impresion by pressure,
from which he makes a cast in metal."
This is basically the same method in use
today. The English name for matrix
paper is "flong."

* * * *

Aviation as Prophesied

FLYING machines are a recent in-
vention, yet many men's thoughts
have dwelt on their possibility since, ac-
cording to the ancient Greek legend,
Dædalus made wings for Icarus, his son,
with which he flew to great heights, only
to fall into the sea. This legend is pos-
sibly twenty-five hundred years old, but
it was first related in types in a book
printed in Friburg in 1493, which has the
earliest known picture of a man flying.
The artist, wishing to tell the whole story
in one engraving, represents Icarus in the
air, rivaling the birds, and also in the
water with his wings falling away.

Very early in the seventeenth century
a book was printed with a picture of a
flying machine propelled by manual
power. It was a heavier than air ma-
chine, but quite impracticable. *Collec-
tanea* bought this book for a trifle, and

offered it as a gift to the Wright Broth-
ers, who were then in their early fame.
As there was no response, the book was
given to a friend in Rochester who was
one of the first collectors of books on
aviation. A collection of historical books
on aeronautics was recently sold to the
Royal Aeronautical Society. The ear-
liest book in it was printed in Madrid
in 1677. The author was "The Most
Reverend Father Antonia de Fuente de
la Penna," and he prophesied that it
would be possible for a machine heavier
than air to overcome gravity and enable
men to fly. The subject engaged the
attention of many writers in many books,
and thus the thoughts of many readers
were directed to solving a problem which
awaited for its solution the invention of
the gasoline motor. A very specific
prophecy of the coming of air navigation
was made in 1826 by Andrew Scott, a
minor poet, a farm laborer, as was Rob-
bie Burns. Scott was sixty-eight years
of age when he wrote these lines, which
appeared in his "Poems on Various Sub-
jects," published in Edinburgh:

Wha kens perhaps yet but the World shall
see
Thae glorious days when men shall learn to
flee;

When, by the powers o' steam, to ony where,
Ships will be biggit that can sail i' the air
Wi' as great ease as on the waters noo
They sail, and carry heavy burdens too.

Far Continents ayont the sea
Wad then to ithers like door nei' bours be.
Folks then frae Embro', in a morn, might
win in,
To tak their breakfast wi' their friends in
Lonnon,
An' the same ship bring Lonnon folks back
in her,
To crack wi' Embro' folks, an' tak' their
dinner!

Principally on account of this fulfilled
prophecy the little book of a little-known
poet now sells for about \$16. As it is
rare it will surely advance in price.

* * * *

Success

A shipwrecked sailor, buried on this coast
Bids you set sail!
Full many a gallant ship when we were lost
Weathered the gale.

—Thucydides (B. C. 399).

A Colonial Printer's Petition

THE Typographic Library and Museum of the American Type Founders Company has recently come into the possession of a memorial to the legislators of the State of New York, which throws a beam of light upon the conditions under which printers worked in the "times that tried men's souls." Here it is, *verbatim et literatim*:

To the Honorable the Senate & Assembly of the State of New York, in Legislation Convened:

THE MEMORIAL of SAMUEL LOUDON of the City of New York, Printer.

HUMBLY SHEWETH, THAT YOUR MEMORIALIST early took a decided part in the important Cause of his Country in opposition to the arbitrary claims of Great Britain, & served his Country & this State, in particular while he was in Exile, as a Printer to the best of his Ability, though embarrassed with numberless difficulties in carrying on his business. Being now happy in the return of Peace, the firm establishment of the Independence of the United States, & the Profession of this City, he is now prepared to carry on his business in a respectable manner, having lately acquired a sufficient quantity of New Types fit to print the Laws & Journals of This State, & all other Printing business with which he may be favored.

That your Memorialist's Family is numerous & expensive (being Twenty in number) & will take considerable employment in the Profession of a Printer to yield them a moderate Support.

That your Memorialist has suffered much loss in the Course of the War, not only by the Depreciation of the Paper Money, but by the detention of both Public & Private debts, & have now to begin the World, though at an Age considerably advanced.

That your Memorialist has brought up his Eldest Son, a Native of this City, after a liberal Education, & has been taught the Printing Business, & is esteemed an Accurate Compositor, & that your Memorialist has a number of other good Workmen employed in the Printing Business.

That your Memorialist Printed the Journals of the Legislature of both Houses, while at Fish Kill, & at a time when no other Printer in the State could do them, as at that time Paper was extremely dear, & scarce, they were printed to the approbation of his employers & he is now ready to Print the Laws or Journals, of both Houses, (should it be thought Eligible to give him both) on as moderate Terms as the Price of Paper & the Wages of Workmen will admit.

Your Memorialist therefore humbly prays the Honorable the Legislature would take the before mentioned Premises into their various Consideration and allow him such share of the Printing Business as in their Wisdom they may see fit.

AND YOUR MEMORIALIST as in duty bound shall pray, &c.

SAML LOUDON.

New York, the 27th Janry, 1784.

The memorial was read to the Senate on January 28, 1784, and referred to a

committee consisting of Messrs. Stoutenburgh, Roosevelt and Parks. We believe nothing came of it favorable to Loudon.

Samuel Loudon was born in Scotland in 1724, and began business in New York city as a ship-chandler in 1760. He became a bookseller in 1772, and in 1775 he bought the printing business of Frederick Shober. In 1776 he began the publication of the *New York Packet*, siding with the patriots. The country was at the time deeply stirred by the arguments toward independence contained in Tom Paine's famous pamphlet, *Common Sense*. Loudon, notwithstanding his announced republicanism, advertised a pamphlet in answer to Paine's appeal; whereupon certain republicans, having refreshed themselves at a tavern, attacked Loudon's house at midnight, pulled him out of bed, and seized the whole impression of his pamphlet and also the manuscript.

However, Loudon adhered to the popular side, and on the approach of the British army, late in 1776, he removed his household effects and printing outfit to Fishkill, on the Hudson River, and there continued the publication of the *Packet* until the close of the war, after which he continued its publication in New York city until 1792. In that year he attempted to issue a daily paper, *Loudon's Register*, which soon expired. Among his notable publications at Fishkill was the *Charter of the City of New York*, in 1776, after which he was appointed State Printer for a short time, issuing in 1777 at Fishkill the *Constitution of the State of New York*. He was a rather successful publisher, some of his books achieving much notoriety and extensive sales. In 1787 he took his son, John Loudon, into partnership. About 1792 he retired from business, dying in 1813 at Middletown Point, between Perth Amboy and Long Branch in New Jersey.

* * * *

Punctuation

In early life, all love and play,
We scarcely know our stops,
But make our free and guileless way
With heedless runs and hops.
A little later on, we find
The value of a pause—
Commas and grave colons: bind
Our steps to measured laws;
Notes of interrogation rise?
And, oh! the admiration,
When we behold some dear one's eyes,
And yield fond exclamation!
(Then brackets come, and seem to bind
Us in a loving sentence,)
(Till something parenthetical
Gives reason for repentance.)
Oh! punctuate your lives, that so
You wear not out too fast:
There is a point we all shall know—
The "full stop" comes at last.

Ode

Written for and sung at the anniversary of the Faustus Association [of printers], Boston, Massachusetts, October 3, 1809.

TUNE—"Adams and Liberty."

On the tent-plains of Shinar, Truth's mystical clime,
When the impious turret of Babel was shattered,
Lest the tracks of our race, in the sandrift of Time,
Should be buried, when Shem, Ham and Japheth
were scattered.
Rose the genius of Art,
Man to man to impart,
By a language, that speaks, through the eye, to
the heart.

Chorus

Yet rude was Invention, when Art she revealed,
For a block stamped the page, and a tree ploughed
the field.

As time swept his pennons, Art sighed, as she
viewed
How dim was the image, her emblem reflected;
When, inspired, Gutenberg broke her table of wood,
Wrought its parts into shape, and the whole
reconnected,
Art with Mind now could rove,
For her symbols could move,
Ever casting new shades, like the leaves of a grove.

Chorus

And the colors of thought in their elements run,
As the prismatic glass shows the hues of the Sun.

In the morn of the West, as the light rolled away
From the gray eve of regions by bigotry clouded,
With the dawn woke our Franklin, and glancing
the day,
Turned its beams through the mist, with which
Art was enshrouded;
To kindle her shrine,
His Promethean line
Drew a Spark from the clouds, and made Printing
divine!

Chorus

When the fire by his rod was attracted from Heaven,
Its flash by the types, his conductor, was given.

Ancient Wisdom may boast of the spice and the
weed,
Which embalmed the cold forms of its heroes
and sages;
But their fame lives alone on the leaf of the reed
Which has grown through the clefts in the ruins
of ages;
Could they rise, they would shed,
Like Cicero's head,
Tears of blood on the spot, where the world they
had led.

Chorus

Of Pompey and Caesar unknown is the tomb,
But the type is their forum, the page is their Rome.

Blest genius of Type! down the vista of time
As thy flight leaves behind thee this vex'd
generation,
Oh! transmit on thy scroll, this bequest from our
clime,
The Press can cement or dismember a nation.
Be thy temple the mind!
There, like Vesta, enshrined,
Watch and foster the flame, which inspires human
kind!

Chorus

Preserving all arts, may all arts cherish thee,
And thy science and virtue teach man to be free.

* * * *

TRY to be a Ben Franklin. It's not
so hard if one has a mind to try, and
commands the resources of a printing
office.

* * * *

Suspect every opinion that seemingly
accords with your selfish interests. Don't
fool yourself. Put yourself in the other
man's shoes. * * * *

While you are selling one prospect on
the golf course, a direct-mail campaign
will sell hundreds.—Hamilton B. Wood.

Fitting Copy to Space Scientifically

PART II.—BY A. RAYMOND HOPPER



IN attempting to solve the problem, set by the difficulties we discussed last month, I knew that my first task must be experimental, that is, I must make a count of the actual characters of each different face and in each of the sizes. Furthermore, I knew that different compositors, setting the same piece of copy, will vary the justification of the lines enough to make quite a difference in the amount of space consumed. Therefore, I would have to count a sufficient number of characters to establish a constant factor. And this I did.

At least ten thousand or more characters were counted, in each of the sizes of the thirteen faces selected, making in all approximately 800,000 characters, some of which were mighty small. Each line was counted separately and divided by the pica width of the line. Lines of varying length were selected purposely, to insure an average that would have eliminated all of the possible "rubber" due to inconstant justification, as well as the breaking of words. As my work progressed it became evident that no amount of counting would be sufficiently exact, and any such averages as might be so arrived at could serve for no better than a basis. There was no way of ascertaining that the counting of any particular size or face had made my average as constant as that for any other size or face. My next move was to have a lower-case alphabet of each font set up. Measurements to the hundredth of an inch were then taken of the lengths of these alphabets, and the light-face figures in table C show the results.

The results of the counting of over 800,000 type characters are immaterial; they were adjusted later, as will be shown, but the lengths of these alphabets are important, because the ratio each bears to every other formed the basis of my method for adjusting my counts.

The bold-face figures in table C show the ratios between the varying sizes of the same face. It was a much more comprehensive task to ascertain the ratios between the same sizes in the different faces, because I did not consider it sufficient to compare each face with its nearest neighbor, but with each of the twelve other faces of the same size. For example, referring to the numbers of the columns in table C, I took the ratios of 1-2, 1-3, 1-4, etc., up to 1-13; then 2-3, 2-4, 2-5, etc.; and 3-4, 3-5, 3-6, etc.; also their reverses, or complements, 2-1, 3-1, 4-1, etc., until I had 936 different ratios horizontally between the faces, and 66 vertically between the sizes.

TABLE C.—WIDTHS OF LOWER-CASE ALPHABETS, IN INCHES.

	1	2	3	4	5	6	7	8	9	10	11	12	13
	Lining Caslon	New Caslon	Bodoni Book	Bodoni	Goudy Old Style	Goudy Bold	Scotch Roman	Bookman Old Style	Cheltenham O. S.	Cheltenham Wide	Cheltenham Bold	Cloister Old Style	Cloister Bold
6-pt.	1.02 1.95	1.22 1.23	1.04 1.325	1.10 1.365	1.20 1.23	1.28 1.235	1.30 1.15	1.31 1.13	1.06 1.19	1.24 1.195	1.31 1.16	1.10 1.18
8-pt.	1.38 1.175	1.50 1.295	1.38 1.19	1.50 1.185	1.48 1.20	1.58 1.215	1.50 1.105	1.48 1.20	1.26 1.19	1.48 1.215	1.52 1.30	1.30 1.17	1.45 1.165
10-pt.	1.62 1.14	1.94	1.64	1.78	1.78	1.92	1.66	1.78	1.50	1.80	1.98	1.52	1.69
11-pt.	1.85 1.145	1.165	1.105	1.125	1.135	1.15	1.17	1.185	1.20	1.12	1.11	1.115	1.11
12-pt.	2.12 1.19	2.26 1.30	1.81 1.115	2.00 1.11	2.02 1.20	2.21 1.20	2.10 1.19	2.11 1.18	1.80 1.21	2.02 1.21	2.20 1.20	1.70 1.115	1.88 1.14
14-pt.	2.52 1.26	2.72 1.25	2.02 1.27	2.22 1.29	2.42 1.25	2.66 1.25	2.52 1.28	2.51 1.345	2.13 1.24	2.44 1.23	2.64 1.245	1.90 1.27	2.15 1.26
18-pt.	3.18	3.48	2.57	2.86	3.03	3.33	3.23	3.38	2.64	3.01	3.29	2.42	2.17

The bold-face figures above are the ratios of the widths in one size to the next larger size.

[See editorial, "A Correction," on page 810]

TABLE A.—WIDTH, IN PICAS, OF A LINE OF 100 CHARACTERS.
All of these sizes and faces set closer than Elite typewriter type.

Picas		Picas	
6-pt. Lining Caslon	22.0	10-pt. Scotch Roman	35.8
6-pt. Bodoni Book	22.4	10-pt. Cloister Bold	36.4
6-pt. Cheltenham Old Style	22.9	12-pt. Cloister Old Style	
6-pt. Bodoni	23.6	11-pt. Scotch Roman	37.9
6-pt. Cloister Old Style	25.9	10-pt. Bodoni	38.1
6-pt. Goudy Old Style	26.3	10-pt. Goudy Old Style	
6-pt. New Caslon	26.3	10-pt. Bookman Old Style	38.6
6-pt. Cheltenham Wide	26.6	10-pt. Cheltenham Wide	
8-pt. Cheltenham Old Style	27.1	12-pt. Cheltenham Old Style	38.9
6-pt. Goudy Bold	27.5	12-pt. Bodoni Book	
8-pt. Scotch Roman	28.0	11-pt. Lining Caslon	39.8
8-pt. Cloister Old Style	28.3	12-pt. Cloister Bold	40.3
6-pt. Bookman Old Style	28.3	14-pt. Cloister Old Style	40.6
6-pt. Cheltenham Bold		10-pt. Goudy Bold	41.3
8-pt. Lining Caslon	29.6	10-pt. New Caslon	41.6
8-pt. Bodoni Book	31.1	10-pt. Cheltenham Bold	42.5
8-pt. Cloister Bold		12-pt. Bodoni	42.9
8-pt. Goudy Old Style	31.8	12-pt. Goudy Old Style	43.3
8-pt. Bookman Old Style		12-pt. Cheltenham Wide	
8-pt. Cheltenham Wide	32.1	14-pt. Bodoni	43.3
8-pt. New Caslon		12-pt. Scotch Roman	
8-pt. Bodoni	12-pt. Bookman Old Style	45.1	
8-pt. Scotch Roman	12-pt. Lining Caslon	45.5	
10-pt. Cheltenham Old Style	14-pt. Cheltenham Old Style		
8 pt. Cheltenham Bold	14-pt. Cloister Bold	46.0	
10-pt. Cloister Old Style	12-pt. Cheltenham Bold	47.0	
8-pt. Goudy Bold	12-pt. Goudy Bold	47.3	
10-pt. Lining Caslon	14-pt. Bodoni	47.5	
10-pt. Bodoni Book	12-pt. New Caslon	48.3	

TABLE B.—All of these sizes and faces set wider than Elite Typewriter type.

Picas		Picas	
18-pt. Cloister Old Style.....	51.8	14-pt. New Caslon.....	58.1
14-pt. Goudy Old Style.....	51.9	18-pt. Bodoni.....	61.1
14-pt. Cheltenham Wide.....	52.1	18-pt. Cheltenham Wide.....	64.4
14-pt. Lining Caslon.....	53.9	18-pt. Goudy Old Style.....	64.8
14-pt. Scotch Roman.....	53.9	18-pt. Lining Caslon.....	68.0
14-pt. Bookman Old Style.....	54.9	18-pt. Scotch Roman.....	69.1
18-pt. Bodoni Book.....	54.9	18-pt. Cheltenham Bold.....	70.4
14-pt. Cheltenham Bold.....	56.4	18-pt. Goudy Bold.....	71.3
18-pt. Cheltenham Old Style.....	56.9	18-pt. Bookman Old Style.....	72.3
14-pt. Goudy Bold.....	56.9	18-pt. New Caslon.....	74.5
18-pt. Cloister Bold.....	57.9		

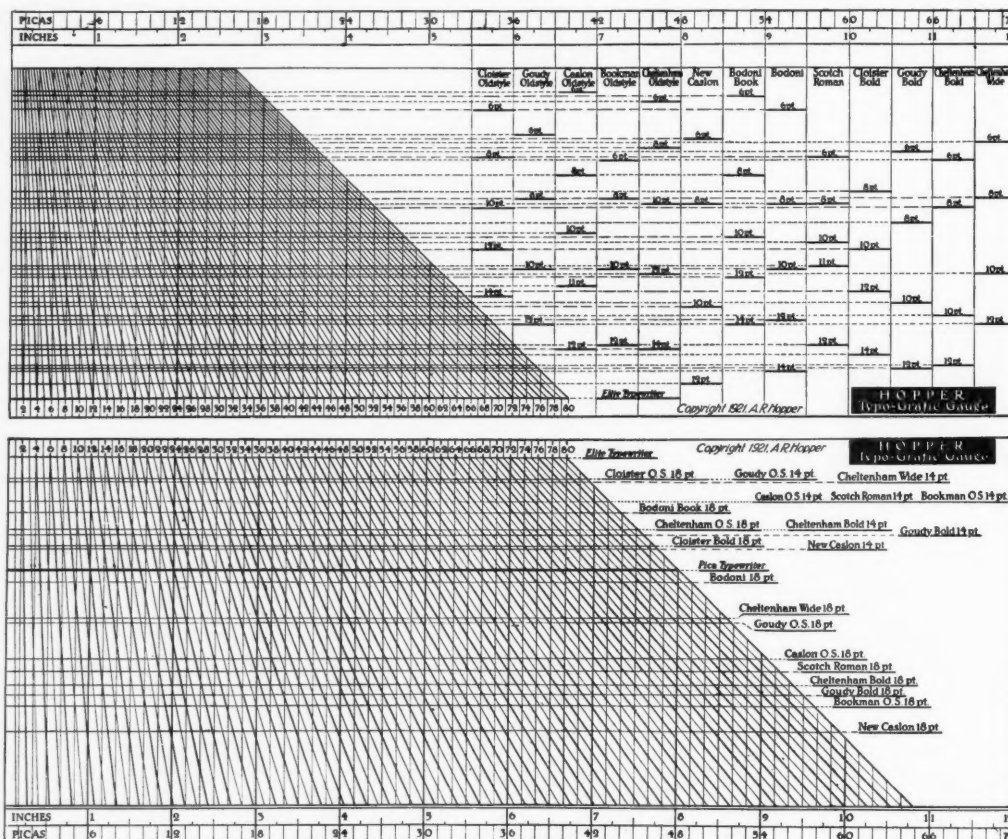
Now I had a scheme that was practically "water-tight," and could adjust the results of my counting so that they maintained the same ratios as those shown by the various alphabets. Reducing my findings to the lengths of lines required by 100 characters of each of the fonts, we come to the data shown by tables A and B.

But, counting the number of words in a manuscript is tedious enough, to say nothing of counting the characters. They must be measured, or all of this work to establish the character as a unit of measurement was wasted effort. Pica typewriter type sets ten to the inch. Elite typewriter type sets twelve. I chose the latter as a basis, though, of course, provision is made for using the larger if desired. The problem then amounts to a simple case of projecting a line from a point at the end of a line of typewriter type, of any given number of characters, through the points at the ends of lines of the same number of characters in any other type faces and sizes. Or, to put it another way, draw a triangle whose left side will be vertical and whose base is the length of a line of typewritten characters of any given number. At some point on the right side of the triangle will be found the precise distance from its left side, corresponding to the length of the same number of characters in any font. This is the graphic form on which I designed my gage (see reproduction), and it is simply a graphic form of presenting and using the data shown in tables A, B and C. It is at once a convenient reference and aid to calculation, and a scale for measuring the number of characters in the typewritten copy. The directions accompanying the gage explain its use. It is sufficient now to point out that the horizontal lines show the width of line, in picas, that any number of characters of a given font will set. Or, conversely, the number of characters that can be contained in a given length of line.

Now, to come back to the proposition of extending the utility of the Typo-Grafic Gage to apply to other fonts than those included thereon. The vast amount of hand-counting and rechecking, by means of the ratios, that has been done on the 79 fonts covered by the gage, have established these as fairly accurate constants. It would be a super-task to have to do this for every new font it might be desired to add to one's repertoire. But it is not necessary, now, to ascertain, by counting, the set of any other font. It is sufficient merely

ratio, we find that 100 characters of our new font will set 37.65 picas wide.

As the gage is laid out for only 80 characters, we must take only $\frac{4}{5}$ of 37.65, or 30.1 picas wide. Find the point on the eightieth diagonal of the gage, that is precisely 30.1 picas distant from the extreme left vertical, and draw a horizontal line. This will be just a trifle higher on the gage than the horizontal line now indicating 11-point Scotch Roman. So simple as this is the matter of extending the application of the Typo-Grafic



The Typo-Grafic Gage, reduced approximately one-half.

to learn the width of a lower-case alphabet (a simple matter for any printer, surely) and find its ratios to the fonts already established on the gage.

For example, should the length of the required alphabet prove to be the same as that of any one of the fonts shown in table C, the set for any amount of copy composed from this font must be the same as that of its counterpart on the gage. Assuming the length of the lower-case alphabet of any given face, in 8-point, to be $1\frac{1}{2}$ inches, it is obvious that any amount of matter composed in that font must run the same as the gage shows 8-point New Caslon, Bodoni or Scotch Roman to run, for table C shows the alphabets of these fonts to set a line $1\frac{1}{2}$ inches long.

Should the alphabet required set a line of a length different from any shown in table C, as for instance, in 10-point, 1.75 inches long, it is a simple matter to find the ratio of any 10-point font on the gage to the supposed font. In this case, taking the length of a 10-point Lining Caslon alphabet as a basing figure, and referring to table C, we have the ratio $1.62 : 1.75 = 1.08$.

Table A shows that 100 characters of 10-point Lining Caslon set 34.9 picas wide. Multiplying this by 1.08, our

Gage to any required font, and, lest any one should think, from this extended explanation, that it is far from simple, let me say that, aside from ascertaining the measurement of the lower-case alphabet, which, of course, must be set, the rest of the computation can be accomplished in a few minutes.

Furthermore, the result based on a ratio with any one of the fonts shown on the gage must compare with equal accuracy to every other font.

As for the accuracy of the figures on which the gage is based, the gage has been in constant practical use for over two years, in scaling copy for a large variety of work, from the composition of small advertisements to lengthy booklets, and in the hands of a number of workers has proved accurate.

Beside the scaling of copy to space, the gage has a number of other uses. However, this is not the place, nor is it the intention of the writer, to make this an advertisement. It is desired merely to show the possibility of extending the data already at hand, indefinitely, in the hope that it will prove the solution to the problem set by Mr. Possnet in the opening of this dissertation, and the want of which is causing infinite embarrassing delays, and costing large losses of money in resetting and in disappointing results.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Conventions and Programs

This is the open season for newspaper conventions of all kinds, and we must confess to very great interest in scanning the programs proposed. Making up programs for newspaper gatherings is more of an accomplishment than the average member of such organizations realizes. It takes thought and study; requires observation of the fields; means hooking up with the activities of the day; assigning the right subject to the right person to handle it, and so on. But, more than this, it is essential to continued interest and to the permanence of the organization that a program be gotten up that will prove constructive, well balanced, informative and beneficial to an extent that the members of the organization will go home feeling they have spent their time and money in a worth-while manner. The newspaper program of today should be in the nature of a school or short course in study of newspaper problems, and, we believe, with considerable latitude for the average member to project his ideas into the discussions.

The thought following a newspaper gathering often is that it has afforded a good time and mighty pleasurable acquaintances. Certain it is that the average person in the business can always get a great deal from contact and personal touch with others in the business. We always have with us the one who brags about the great business he has done the past year; about the strong-arm methods he uses in handling advertisers and in putting across subscription campaigns, etc. We also have the innumerable complaints that one competitor or another has cut prices and rates, has been untruthful and underhanded, seldom hearing the testimony that competitors are fair-minded and able gentlemen who are willing to give and take and stand on certain principles. Yet it is in this very contact that better understandings of many problems come to all and that we return home impressed with the thought that we can improve our own situation in the same way that others have theirs.

But has the program itself left an impression of worth-while results? That is always the question. Right here is where the hit-or-miss, cheap-dues organization is lacking in great advantages possessed by the permanent organization, which has a paid field man or executive who is constantly in contact with the interests in the whole field and has the confidence and information that come from personal contact all over his district. The active and constructive field man should be able to pick from the district those problems that are most pressing, as well as know which of the members are most able to discuss and handle the subjects before a convention. He should be able to promote certain investigations during the year and bring the results to the convention himself or through others. He should have information relative to legislative propositions that otherwise would be nobody's business. Actual, real and living examples to prove out certain policies are better than hearing a talk on theories that leaves no lasting impres-

sion. And, when the convention is over and the results are left to sober thought, the field man may keep the records and have the information gained for individual use later on among the membership.

As we view it from years of observation, the lasting benefit and practical good to come from conventions are by reason of these things which make for permanency, and which leave non-participants without information that is essential to progress and to the satisfaction that comes with success.

Local Newspapers and Outside Advertising

How much should the local or community newspaper encourage advertising from neighboring towns?

Nowadays when profit in display advertising space is contingent on volume because of the mounting cost of production, every community newspaper publisher is concerned with this problem, unless his home advertising patronage is sufficient to use all his available display space. He finds that gradually the automobile and good roads are changing his field. If he is in a small town, his merchants are suffering because trade is going to near-by larger towns. Sometimes these merchants remain passive and let the trade go to other towns rather than fight for it by way of larger stocks and special sales with plenty of advertising. If outside advertising is not accepted, the newspaper suffers because of its loyalty to home interests, and if it is accepted it suffers because of the resentment of the home dealers.

We know of no problem that comes right down and nestles under a man's hat more than this one in thousands of newspaper offices that we have in mind, and we would hesitate before laying down any rules or advocating any plan to be followed. Communities are as different as individuals. What will fit and apply to one may not to another. But the problem remains the same.

We have in mind one small town where a progressive and businesslike young man has been publishing a weekly paper for several years. Last year he found that his business was dwindling; his business men found their trade going to a near-by county-seat town surrounded by good roads and plenty of pep and push within. A large city only fifty miles away also made inroads on their territory. Matters do look hopeless for the little village that once was so active and prosperous. The publisher says that a bank failure in his little town tied up \$375,000 of deposits and that he had but little extra Christmas advertising and realized a great slump in his business during last year. He is hoping for better business this year—or to sell out.

We must confess that for a man of his age and experience a sacrifice now and a sale of his business to some younger man with push and new ideas might be the advisable thing for him. In our judgment, his town has no promising future and he can make more money working as a printer. There is this one chance for him, that is to take outside advertising and promote

the inroads of the county-seat town and the big city on the trade of his community. At best such advertising would come to him only in the best seasons and leave him with several months of the year in which to face his own business men and struggle along with meager patronage. The question that arises is, would it pay him?

Another example that comes to us is from a good-sized county-seat town only a short distance from a large city. The newspaper plant and business is one of the best in the State, but of recent years the business men have been "bucking" the paper on account of its high advertising rates and its independence of their suggestions for concessions. In 1922 this newspaper showed a loss in its advertising department, and it did not encourage or go after outside advertising. In 1923 the proprietors hired a good advertising solicitor and told him the bars were down—to get business wherever he could at the rate. The past year has shown an increase of thirty-three per cent in the business. A large near-by town has used space regularly and consistently, and a very little extra space has been sold in the big city. But—most of this increased business has come from near-by small towns without newspapers and from the paper's home merchants.

If this example is worth anything, it brings the thought that we must analyze our own fields and apply the business changes that the times require, not what custom has been or what local business men dictate. Whether it is explained in the psychology that what somebody else wants is what others most grab for, we can not say. But it looks as though when the paper's own local business men found its advertising space and influence were recognized and readily paid for by others, they began to figure that they themselves could also make use of it to their advantage, regardless of the opinions they held about the local rates.

This newspaper is a reality, and has not been conjured out of our imagination for the purposes of this article. It is like many hundreds of similar plants and local newspapers, but unlike many in that it is managed and owned by men who are strictly business, who figure and know their costs, and who got their start by working fifteen and eighteen hours a day, almost starving in the meantime. We would not say that their system and determination would apply to every place, but in view of this thought that changing conditions are creeping upon all of us rapidly, these two examples presented may be worth the consideration of those who encounter the same problems.

Observations

We must confess we do not fancy the great extra pages of Christmas and New Year's greetings that so many publishers produce nowadays at each holiday time when the lull comes between holiday advertising and the clearance sales. But the business men fall for it year after year, and the non-advertisers are usually there with the big noise whenever wishing their customers the joys of the season is the rule among business men of the community. There seems to be no kick-back to speak of on account of this annual levy on the business community for a little good-will advertising that in most instances is questionable as to business results, and in practice, not in theory, is the test of the proposition.

We believe that never in the history of the newspaper business have publishers been so keen about ascertaining the cost of producing an inch of advertising as now. This applies to the medium-sized cities as well as the so-called country press. Rates nowadays go up with the circulation and with the inch cost, and when a concern in the advertising agency or representation business tries to induce publishers to allow commissions so large as to bring their rate down below this cost and profit point, there is rebellion. What profiteth a newspaper to have a rate of 30 cents an inch, which barely carries the cost

of producing the space with the volume of business obtainable, and then allow thirty per cent commission from that rate to shoot the profits all to pieces? Yet on one piece of business that was coming directly the newspapers' way without such sacrifice we learn that this high commission is being exacted wherever the publishers will stand for it and be shorn. More organization, more conference, more understanding among themselves is the corrective remedy for such evils, and publishers should promote such harmony of action even if it does cost some of them one-tenth of one per cent on their gross to accomplish it.

It is to be noted that saw-grass and print-paper production are still hooked up together in many periodicals pertaining to the newspaper trade. We haven't seen any of the finished product to prove that anybody has been doing more than seeing the saw-grass. However, this may be due to the fact that the spot-paper market is below the regular level as to news-print just now, and that the construction of plants and the manufacture of the necessary equipment for handling the new material are taking time.

A rather poor and suffering old newspaper man in a small town in the Middle West died last month and all the press news organizations of this country and all the newspapers of his State carried prominent news stories of his passing. He was one man in a town. He had served that town as editor of one of its newspapers for many years, until ill health commanded him to quit. Wherever this man's name was mentioned, and whenever he was introduced to an audience or to an individual he was always introduced as "Bailey of Britt." He was a pioneer on the prairies and became a correspondent for his home-town paper. Native wit and satire cropped out in his writings and eventually he acquired an interest in the home-town newspaper. He projected himself into the affairs of his community and in the State until he was recognized by people everywhere and in political parties and other organizations—and he was most cordially hated by enemies whom he had turned on the spit. Probably no one man ever will exert more influence or bring to that community more fame than this homely, big-hearted, natural newspaper writer and publisher. As usual it requires the advent of death to make our friends and compatriots realize what we as newspaper men have been and what we are to be praised for—if we have made ourselves one man in a town.

MAGIC CARPETS OF LEGEND ARE FABRICS OF NEWS-PRINT

Herbert Kaufman, editorial writer for the King Features Syndicate, occasionally contributes a few paragraphs on the graphic arts that are illuminating. The latest to appear on the subject of printing in the *Chicago American* follows:

Empires are planned and dynasties ended on little squares of spruce pulp. Hark to the click of the typesetting machines. History itself is broth in the stew pots of the composing room.

Printers' ink's the blood of slain envoys and executed hierarchs—the tears of exiled empresses and the sweat of progress. Science and statecraft are twentieth century reporters. The picks plunging into Phoenicia's rotted bones dig for the dailies, not for the libraries.

Soon the last depths of oceania and the farthest star will be interviewed and photographed in the searching seines of journalism. Tomorrow's desk will be equipped with radio sets through which editors will talk directly to emperors, while cameras toss jungle scenes across seven seas into the engraving tub, and fleets of aero trucks deliver Sunday editions of one coast to the other before the run is off. Johann Gutenberg, the inventor of printing, started something!

Review of Newspapers and Advertisements

BY J. L. FRAZIER

J. E. SWEENEY, Glencoe, Minnesota.—All the circulars and advertisements are very good, in fact, the only thing about them we do not like is the too frequent use of Parsons for major display.

Daily Oklahoman, Oklahoma City, Oklahoma.—The first page makeup of your October 24 issue is an exceptionally good example of the sensational style, justified by the feature news of the day, the ousting of a governor.

Florence Herald, Florence, Alabama.—The two-page spread for the pre-inventory sale of the Douglass Shoe & Clothing Company is exceptionally well handled, although the matter in the two outside columns appears loose and open, in comparison with that in the central section.

WALTER H. GAGE, Battle Creek, Michigan.—Advertisements for the retail stationery store of the Gage Printing Company are remarkably good. Although taking up small space they stand out because of their distinction and quality. They are really quite clever, so we are reproducing two of them in order that our readers may see the characterful effects that may be obtained by simple methods.

Negaunee Iron Herald, Negaunee, Michigan.—The print is excellent, but the most interesting features of your semi-centennial edition are the two pages reproduced from the first issue, that of November 13, 1873. The large amount of local news appearing in the paper causes us to wonder how it is supported, since there are so few advertisements. Indeed, there are more ads. in the first issue than in the fiftieth anniversary edition.

Marshfield Herald, Marshfield, Wisconsin.—Your December 20 issue is excellent. We regret, of course, the mixing of incongruous type faces like Cheltenham Bold and Copperplate Gothic and the lack of unity of some of the decorative borders, the units of which are relatively far apart, but, most of all, the fact that advertisements are not pyramided. Maybe you will work toward this preferred arrangement soon.



The Best Pictures

DESERVE the finest care that can be obtained in their development and printing. GAGE'S offers just such excellent care in its Developing and Printing Service for amateurs and professionals; the individual care given all work insures exceptionally fine results.

GAGE'S

North McCamly Street, at the Bridge

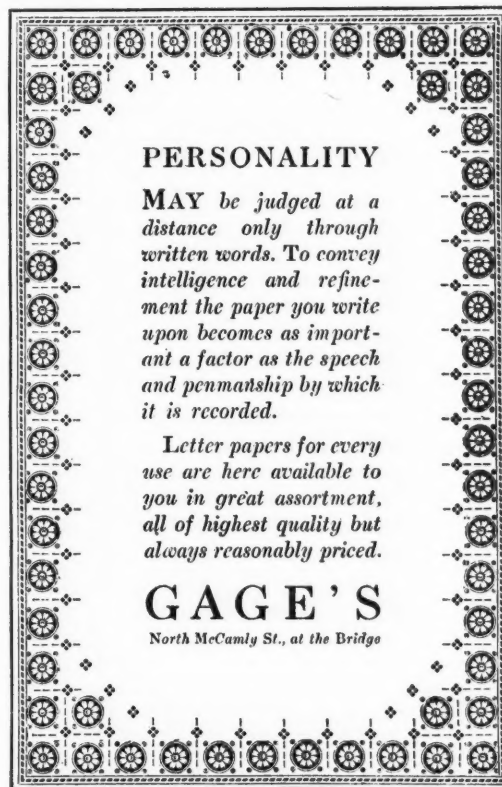
Interesting small space advertisement by Walter H. Gage, Battle Creek, Michigan.

The Tweed Daily, Murwillumbah, Australia.—Our interest in your "Centenary" edition was great. On the whole the edition is well executed, although quite too many styles of type are utilized, unhappily mixed on some pages and even in individual advertisements. The mixing of incongruous type faces is certain to result badly. On the other hand, the simplest way to obtain good effects is by the use of one display style throughout a page or, next to it, of a few related faces. The print is fairly good.

R. CLAYTON, Provo, Utah.—The four-page advertisement circular for the J. C. Penny Company is well arranged and effectively displayed, in keeping with the essentials of the department store style of display. The best way to learn the advertising business is by experience. Reading is helpful, but work is the thing. Provo is not a good place to break into advertising as there

are probably few concerns large enough to employ advertising men. We suggest that you put into practice the knowledge of advertising gained through your study. Take advertisements that are poorly constructed and rewrite them as they ought to be written. Then, when you hear of a modest advertising position being open apply for it, using your samples to show what you can do. You might even get up a circular letter and send it to different agencies. However, we must tell you it is very hard to get into the advertising business unless you are at one of the advertising centers, which means relatively few of the larger cities.

Pierceton Record, Pierceton, Indiana.—The first page is interesting and the top heads are of a very good style. More care in writing the copy in order that the hand-set lines would be more nearly the same length would result in an improved appearance. In some of the heads the variation in length of line



PERSONALITY

MAY be judged at a distance only through written words. To convey intelligence and refinement the paper you write upon becomes as important a factor as the speech and penmanship by which it is recorded.

Letter papers for every use are here available to you in great assortment, all of highest quality but always reasonably priced.

GAGE'S

North McCamly St., at the Bridge

Another of Mr. Gage's advertisements depending for attention upon an ornate border.

is so great as to make them unattractive, because unsymmetrical. The print is very good indeed and we find the companion of our youth at the trade used in a number of them. We refer to the De Vinne type, which we find back again in the new catalogue of the American Type Founders Company. It is a very good advertising display type, by the way. The advertisements are very good, in fact, we consider the paper quite satisfactory in all respects.

The Standard, Westport, Connecticut.—We admire your Christmas issue very much indeed, especially the magazine format, the better-than-ordinary paper used, but, most of all, the clean-looking and readable advertisements which are set practically throughout in the legible Cheltenham Wide. The absence of bold types gives the issue an appearance of class that is wholly unusual. To this the standard border also contributes, although three-point rules would have been better.

Minonk News-Dispatch, Minonk, Illinois.—The first page of your December 20 issue is a beauty, although we think it would be improved by fairly prominent heads located about half way down the second, fourth and sixth columns, the only heads of consequence being at the tops of the first, third, fifth and seventh columns. Advertisements are among the best we have seen in any paper this month, but we regret their arrangement is not according to the pyramid, which gives an effect of good order. Our contention is that an advertisement at the bottom of a page which is inviting as a whole is of more value to an advertiser than one at the top of a page that is not so inviting in general appearance.

South Bergen Eagle, Lyndhurst, New Jersey.—In general your Christmas issue is commendable. The print is uneven and some of the advertisements are crowded with larger and bolder types than are desirable or essential. There is

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Commercial Engraving and Printing"

Charles W. Hackleman, author of this monumental work which covers the vast field of practical information on commercial illustrating and printing by all processes, has recently brought out a new edition of his great book, "Commercial Engraving and Printing," that is a decided improvement over the former edition. The physical structure of the book has been improved, due to the fact that a fine grade of coated paper has been used, the printing and makeready are of a high order and the binding is handsome and substantial. In this edition the section devoted to wood engraving and rotary photogravure has been revised and an appendix has been added, all of which are finishing touches that make this great compendium of useful information an indispensable encyclopedia on the subjects of engraving and printing.

No matter how versatile the trained human mind may be it can not be expected to keep itself informed down to the most minute detail of the printing and engraving processes which have come into general use in the past half century. Persons who have daily dealings with printers and engravers, advertising directors, lithographers, paper men, photographers, commercial artists, salesmen, instructors, students and all interested in the graphic arts, should have access to this exceptionally complete and well arranged manual of instruction and reference.

"Commercial Engraving and Printing," by Charles W. Hackleman; cloth; 838 pages. Published by the Commercial Engraving Publishing Company, Indianapolis, Indiana. Copies may be ordered through The Inland Printer Company.

"Constructive English"

"Constructive English," by Francis K. Ball, which treats comprehensively of grammar, effective diction and sentence structure, punctuation and capitalization, spelling and letter writing, is a book that proofreaders and editorial workers will find helpful for study and reference. The unusual placing of punctuation marks—periods and commas outside of quotation marks—cited as the practice at the Oxford University Press, strikes us as peculiar, as well as confusing to the people of this country.

"Constructive English," by Francis Kingsley Ball; 458 pages; cloth. Published by Ginn & Co., Boston. Copies may be procured from The Inland Printer Company.

"Two Years' Reflections"

If you have a particularly complex problem to solve in these days, and if you happen to be an editor, take the cue from that much-talked-about editor, Edward W. Bok, and offer a handsome purse for the solution. And lo, the multitude will submit with great hopes their pet ideas. If your problem is something less than this matter of calling off once and for all the dogs of war, then you are safe in offering something less than \$100,000 for the best solution. The Chicago *Tribune*, for instance, is planning to publish a weekly magazine of

national circulation and wants an appropriate name for this periodical, which is to be printed in "coloroto." A modest sum of \$25,000 is being offered for the name. "A good name is rather to be chosen than great riches," we read in Proverbs 22:1. The *Tribune* undoubtedly believes in the literal truth of the proverb but goes a step farther—it acts on the hypothesis that if you choose a good name for your publication riches will be added unto you! Printers in various parts of the country have at times asked us to suggest names for their house magazines. Suggestions for suitable names were usually forthcoming with the cocksureness manifested by the old maid cousin who was invited to the christening and who fairly oozed with ideas on how to rear children!

In reading the book, "Two Years' Reflections," by Robert E. Ramsay, editor of *Direct Reflections*, house-organ of James F. Newcomb & Co., Incorporated, New York city, we were especially impressed by the novel way by which Mr. Ramsay picked out of the ether that appropriate name—*Direct Reflections*. This book is one that is chock full of good ideas; every house-organ editor should buy, beg or steal a copy. The book is distributed to customers of the Newcomb Company, but a letter to Mr. Ramsay at 441 Pearl street, New York city, might release a copy, who knows? That's how we got ours.

English Concern Publishes Book of Literary Merit as Advertisement

At the Atlantic City convention of the Associated Advertising Clubs of the World, last June, the reviewer had the good fortune to meet Arthur Brisbane, editor of the New York *Journal*, and chief editorial writer for the Hearst newspapers. One of the questions asked Mr. Brisbane was: "Do you think that the time will come when men of literary standing and reputation will eventually be employed by advertisers and advertising agencies as copy-writers?" Mr. Brisbane gave it as his opinion that advertisements were written and designed primarily to sell merchandise and services, and the less "literary" they were the more direct and effective would be their appeal. He believed, moreover, that a letter of recommendation for a particular kind of motor car, written by a man like Charles Schwab, for example, would be more effective than one written by Charles W. Eliot or Carl Sandburg. The astute though somewhat loquacious Robert Ruxton, we believe, would in this case agree with Mr. Brisbane. He might even go a step farther and declare with characteristic emphasis that *nothing which does not directly increase the sales power of an advertisement has any value or place there*. Mr. Ruxton's particular penchant has been to stand on the side lines and harpoon certain types of "artwork" that are at times employed by advertisers. His arguments usually have the merit of being plausible and not infrequently they are perfectly sound.

Just so long as our theory of success is figured solely on the dollars and cents basis there can be no valid issue taken with the conclusions of Messrs. Brisbane and Ruxton. In a more ideal world, where the principle of "the greatest good to the

greatest number" motivates man's dealings with man, there would be a place for "arts and letters" in the sales-creating literature called advertising. From England we have recently received a most interesting and instructive book entitled "The Road," by Hilair Belloc, published by the British Reinforced Concrete Engineering Company, Manchester, which demonstrates the possibility of employing unquestioned literary talent and recognized scholarship in the production of advertising matter. Mr. Belloc has written a book on the history and theory of road building as it has been carried on in England from the time when the British trackway was superseded by the Roman military road; he traces the development showing how the medieval system of local roads grew up on the basis of the old Roman trunk roads, and continues his survey of the progress made in road building in that country up to the present time. Here is a book that is primarily a study of English highways and only incidentally an advertisement for the British Reinforced Concrete Engineering Company, makers of a steel wire mesh very largely used in the construction of roads. Copies of this volume were presented to some thousands of municipal surveyors and road engineers, and it has proved to be a great success as a publicity scheme as well as an instrument by which public opinion was focused upon the construction of an ample and thoroughly modern system of highways. This we submit is an advertising stunt that might profitably be adopted over on this side of the Atlantic, where advertising results are measured in hard cash.

"History of Auxiliary Newspaper Service in the United States"

"An analysis of present newspaper conditions reveals the astonishing fact that auxiliary newspaper service is probably the most important single factor in American journalism today and that more American editors depend upon the service of the auxiliary companies through the media of their various services—ready print, plates, mats or copy—in getting out their papers than upon any other service, not even excepting the news associations," writes Elmo Scott Watson, instructor in journalism at the University of Illinois, in his recent book which outlines the development of auxiliary newspaper service in this country. Mr. Watson's researches disclose the fact that more than sixteen thousand newspapers in the United States are users of auxiliary service in mat and plate form, five thousand use ready-print service and about eleven thousand use plate. In his analysis of the effect of this service upon the country weekly and semiweekly, the type of paper which depends most upon the service, it was found that this auxiliary service has tended to increase circulation, thus increasing the influence of the country paper, and has obviated the fears often expressed that the small-town paper was destined to disappear before the rapid expansion of the city daily. The writer points out that in 1865 the average circulation of country weeklies in the United States was 295; in 1875 the average was 616, and today the circulation of country newspapers averages 1,000 and 1,500.

When one considers the far-reaching influence of this specialized newspaper service, one is at a loss to account for the reason why the history of this significant phase of American journalism has so long been neglected. Certainly there is no branch of the press history of our country that has in it so much of romance, excitement and human interest. Mr. Watson has given the genesis of newspaper auxiliary service; he has recorded the high spots in the development of the idea which had taken root in various parts of the country and shows how it has eventually been merged for the most part by that nationwide organization known as the Western Newspaper Union, whose executive offices are in Omaha, Nebraska, and editorial department in Chicago. This organization has thirty-seven branch offices and plants in this country where plates and mats are manufactured and "ready-prints" are printed.

"To the historian the most striking fact about auxiliary newspaper service in relation to American journalism, a fact which may be regarded as an objection to its use, is its standardizing effect upon our newspapers," concludes the writer, who gives throughout this book a fair and unbiased estimate. "This objection has been voiced in a recent magazine article (Lynn Montross in the *New Republic*, April 11, 1923) under the title 'Boiler Plate Appendicitis,' in which its author deplores the passing of newspapers with distinct individualities and the substitution of newspapers parts of which are cast to some extent in one mold. The growth of the syndicate idea in the last quarter century makes it easy to characterize the present as the 'era of standardization,' but with every force in American life trending away from the individual and toward the standardized, it is not to be wondered at that journalism should develop in this direction also. The newspaper syndicate, supplying feature material in copy, mats, plates or ready prints undoubtedly has been a potent force in this development, but the press associations share with it the responsibility for this duplication of much of the reading material—state, national and international news—in our newspapers."

Considerable criticism is leveled nowadays at the process of standardization that is getting hold of the newspapers, large and small, in this country and in England. Bruce Bliven's article on "Our Changing Journalism," in the *Atlantic Monthly* for December, 1923, is indicative of the type of "viewing with alarm" that is now in vogue by writers on social problems.

"History of Auxiliary Newspaper Service in the United States," by Elmo Scott Watson, is published by the Illini Publishing Company, Champaign, Illinois.

"How Divide the Word"

The third edition of "How Divide the Word," considerably enlarged, has recently been published. This vest-pocket book of 104 pages containing eight thousand common words correctly divided into syllables is a handy reference for compositors and proofreaders. Compiled and published by A. A. Mayerstein, Lafayette, Indiana. Copies may be procured from The Inland Printer Company.

Other Books Received

"Salesmanship—A Fine Art," by Ross D. Breniser. Published by Breniser & Co., Philadelphia, Pennsylvania.

"The Chicago Daily News Almanac and Year-Book for 1924," issued by The Chicago Daily News Company, Chicago.

"Pre-Alphabet Days," by Otto F. Edge. Printed and published by Norman T. A. Munder, Baltimore, Maryland.

"Style Book of the New York Times," published by the New York Times Publishing Company, Times square, New York city.

"Youth and Other Things," by Fred G. Neuman, of the staff of the Paducah *Sun*, Paducah, Kentucky. Published by the author.

"The Adcraft Advertising School" is a booklet that describes the course in advertising which is given under the auspices of the Adcraft Club of Detroit, Michigan.

"Wellcome Photographic Exposure Calculator," supplemented by a handbook and diary. Published by Burroughs, Wellcome & Co., 9 to 11 East Forty-first street, New York city.

"Making the Country Weekly More Attractive," by M. V. Atwood, professor of Extension Teaching, Cornell University. Published as an extension bulletin by the New York State College of Agriculture, Ithaca, New York.

"The House with Nobody in It" is a privately printed book giving the text of Joyce Kilmer's poem. One hundred copies of this book have been printed as a Christmas greeting for L. A. Braverman, all of which were especially numbered. The handsome little book was designed by George F. Trenholm and L. A. Braverman. It is one of the most appreciated books that have come as holiday greetings this year.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Rollers Wearing Down Plates

A controversy between a pressman and a printer regarding the wearing down of plate form by composition rollers resulted in the question being put to us for reply.

Answer.—The pressman is wrong. The rollers do not wear down the form on edges or anywhere else. Not having the cylinder set properly to the bed bearers and having too much tympan are the usual causes that wear down the forms on edges.

Beautifully Printed Folders

Philip Ruxton, Incorporated, Chicago, has just issued a series of six folders showing artistic arrangements of gold and aluminum inks combined with matte cover inks. Some of the folders show eight printings, and all are marvels of the pressman's skill. The following advice is given regarding printing with metallic inks: "It is advisable when printing on cover papers to print a size first. This fills up the pores of the paper and makes a smooth, solid surface on which to print the gold. To obtain the best results with metallic inks the pressroom should be warm and the job should be run with as light an impression as possible." A request sent to Philip Ruxton, Incorporated, will bring a set of the folders to any one interested.

Apprentices Produce Excellent Holiday Folder

A beautifully designed and printed holiday greeting card in four colors was produced by the apprentices of the training department of the Lakeside Press, Chicago, Illinois. The folder is 7½ by 4 inches, printed in red, green, blue and black. The upper part of the design shows an English stage coach with horses driven tandem. The lower part contains the message, having a large initial letter in four colors and balance in black in modified text condensed. The lettering, designing and presswork are very creditable to the students. E. E. Sheldon is supervisor of the training department and has been identified with the growth and development of this department from its infancy. Naturally a great deal of the credit for the work produced is due its preceptor.

Many Beautiful Greeting Cards Marred by Imprint

There appears to be a strong contrast in the methods of printers and engravers in regard to affixing imprints on their respective products. The producers of the many beautifully designed and engraved holiday greeting cards seem loth to place their imprint on the cards, and if by chance an imprint does appear it is almost microscopic in size. This is not the case with some of the printed and lithographed cards which have appeared this season. Some very beautiful cards and folders, printed faultlessly in colors, on excellent antique cover stock, were hopelessly marred by unsightly imprints. No one will object if the artist who designed, or who cut the wood block, affixes his name to the plate, but to have an atrocity in the shape of an imprint nearly an inch square in area affixed to the folder, even on the back page, is more than most of us can countenance. The writer has examined hundreds of dif-

ferent designs in printed cards and folders and finds the presswork of the wood blocks and other plates in colors beautifully executed. The one point which seems to stand out so prominently is the unusual size of the imprint. Why should printed cards and folders bear an unsightly imprint, and an engraved card of equal beauty have none? This is a plea for more printed cards, but with diminutive imprints.

A Well Printed Magazine

Table Talk Annual and Australia Illustrated is the title of a seventy-two-page magazine printed for Christmas circulation in Melbourne, Australia. This magazine was edited and arranged by J. V. Price for A. Asher, the proprietor. Mr.



J. V. Price, Pioneer in the Production of Annuals in New Zealand and Australia

Price, whose picture appears on this page, is not a stranger to our readers. He is practically the pioneer in the production of annuals in New Zealand and Australia. The first notice our readers had of Mr. Price was the commendatory references to the printing and presswork of annuals produced while he was a resident of New Zealand. He was perhaps the first one in that locality to use the metallic overlay in the make-ready of halftone plates, and the excellence of the presswork placed him in the lead in the production of halftones in monochrome and in colors. The Christmas issue of *Table Talk* has four beautiful color plates, two rendered from the original water-colors. These plates have a delightful crispness and

smart color rendering, which will make them desirable for framing. The selection of photos for the halftones in monotone, and the wonderful results produced in the makeready of the plates, reaffirm our previous statements regarding the skill of Mr. Price as a pressman. In a letter which accompanied the magazine he states: "Personally I believe that little progress has been made in the last few years and that we are now on the eve of greater progress in reproduction than ever before. By this I mean amplified processes both in reproduction and in the method of printing, in which photography and electricity will be the medium. I remember, about fourteen years ago, in London, seeing results from experiments then being made in inkless newspaper printing at a great speed, and today no further progress has been shown. What an immense field is open when the inkmaker and the paper manufacturer combine and solve the problem of non-offsetting in rapid perfecting printing. These possibilities are, of course, known to many, and we can only hope that their development will soon eventuate."

New Method of Embossing Appears Simple

Shaw Brothers, Washington, D. C., send us a number of specimens of commercial work, all of which are executed by the Ellis new "System" of diemaking. These specimens, together with those received from the originator of the new method, prove conclusively that the method is as simple as described by Mr. Ellis, who states:

The making of a male die from any type or ornament is automatically accomplished in ten minutes while the job is being run. A good impression is taken on a special piece of strong material,

and while the ink is still wet it is treated so that a perfect male die is the result. This occupies ten minutes or less. There is no acid used, nor is any cutting or carving needed. The bolder types can be made to emboss deeper than the small ones at will. The next day, or when the job is dry enough to emboss, the die is pasted on, or as near to the metal platen as possible. Rollers are removed from the press. Bases, which are supplied, are locked up in position in the chase to hit the die on the press. A piece of embossing board is pasted on the base and the press allowed to run a few times, during which the hard, flintlike die makes its counter on the base. This, again, takes ten minutes, or less. Gages are then pasted on the platen and the job run off at full speed. The advantages are that you can be sure of your die registering with the already printed job, as it was made from the former when it was running.

If the Ellis "Method" embossing is also being used on the job, this "System" die is pasted in position on the male die after it has adhered on the bed, and the two kinds of embossing are done at one hit.

The letter from Shaw Brothers, which accompanied the samples, reads: "When a printer finds a 'good thing' he generally tries to keep it to himself; but being good U. T. A. members we feel we should pass it along, so here goes: Some few months back we installed the Ellis New 'System' of Diemaking, for steel die effects, and must say it has given us some very wonderful results. The enclosed samples will speak for themselves. The paneling and embossing can be done at the same time on the automatic press. Our pressman, after half an hour's instruction, immediately turned out some work which was difficult to distinguish from the real steel die stamping. We know that you are glad to 'pass a good thing along.' We wish you success with your work in the premier trade journal."

Some Practical Hints on Presswork

PART XI.—BY EUGENE ST. JOHN



HALFTONE AND PROCESS PRINTING.—Good photography and engraving are necessary at the start for a classy halftone, deeply etched. Retouching of photographs and reëtching and other handwork on the engraving help to make a plate with the necessary contrast to form a harmony of contrasts, which is what a black and white halftone print really is. If the contrast in the tones of the plate is lacking and it is etched shallow, good presswork, ink and paper will fail to produce a pleasing job.

Handwork by the engraver can often save time in register printing. A little trimming of the edges here and there is a great help to the pressman. By splitting the difference, the engraver's proofer is a wonder worker at making plates register which are "out" a trifle. The cylinder or platen pressman can do as well with a single set of plates, but when the form is multiplied by four, eight, sixteen or more it becomes a different problem. An up-to-date sawing, trimming and routing machine is valuable in the printing plant for many purposes and soon pays for itself in the saving of trips to the engraver.

There is a chance for economy in much color printing by reducing the extent of the solids. More time is required to make ready large solids, much more ink is used—at least six times as much—to say nothing of probable waste from offset and loss of register. By using halftone or Ben Day quite as satisfactory effects in superposing colors may be had as with solid copper and zinc plates. Also there is less danger of sheets sticking together and of crystallization of ink, and slipsheeting is entirely avoided.

The background for fine halftone printing must be high grade. Presswork and ink with good plates can make a pre-

sentable job on second-grade paper, but for fine work a first-class paper must be used. Some very neat two-color effects may be produced on even a cheap manila envelope with a combination of black and light brown inks, but the same combination shows up much better on coated paper. Paper stands out in printing as does cloth in a dress or suit. Coated one side is best. A fairly true white paper is best for most jobs, the white of zinc white in powder form. Creamy white or blue white and most of all gray white paper are unfavorable to halftone black and process colors.

The stiffest ink the surface of the paper will stand is a safeguard against muddy print and filling of the plate, which, by causing frequent stops for washing and drying the plates, cut down production. A real halftone or process ink should run half a day without washup. Engravers' proofs owe much of their good looks to the costly paper and inks used. By the way, why do advertising agencies, engravers and printers sell the job with proofs on high-grade paper, coated one side, and then proceed to print it on cheap coated "seconds"? Is this not a form of misrepresentation? Why shouldn't proofs be submitted on the paper to be used and printed with halftone ink instead of proving black? [We invite a discussion on this question in our Correspondence department.—*Editor*.]

Patent bases give the best results in plate printing. Just at present there is quite a precision propaganda directed at the pressroom. Much good is likely to result therefrom in the testing and planning of old materials and parts. Enthusiasm is an admirable quality, but time is the acid test, and after all is said and done by the advocates of more precision we shall still find that makeready is required. There is a registering device in use with which it is possible to make up plate forms so close to register that the pressman need make but slight moves and in many cases none.

When possible the plates should be laid so as to favor the inking possibilities of the press. A staggered lay is best. Next best is to lay the heaviest solids in file parallel to bearer on one side and the lighter plates in file in the same way, remembering also when the form taxes the inking apparatus that the end of form next to the ink plate receives the better inking because inked first. (This applies to platen as well as cylinder presses and is of more importance on presses with poor distribution.) Quite a latitude in the arrangement of plates is available when the sheet is cut into single pages and not folded after printing. In halftone and process printing it is important that the full printing values of the plates be brought out in the makeready and maintained throughout the several printings. This is most difficult to keep check on in the yellow run, so care is needed at the start.

Some pressmen ink up in black for makeready of yellow form, others deepen the yellow with red or blue. After makeready seems complete it is well to print on a sheet of newsprint on top of a sheet of the paper to be used on the job. This heavy impression on coarse paper will reveal any weakness in the makeready, which if not corrected would result in muddy high-lights or heavy vignette edges during the yellow run. The foregoing is a good check on any makeready and is especially valuable when printing yellow and light tints.

The originators and developers of the three-color process worked on the hypothesis that practically all colors may be mixed by superposing transparent red and blue on translucent yellow. White, of course, while miscible with colored lights — red, green and blue (violet) — is not miscible with colored pigments. This is of no practical importance because the white of the coated paper is utilized. In three-color printing it was early realized that a very strong black necessary for deep shadows can not be produced by superposing transparent red and blue on the translucent process yellow. It is true that coal-tar violet can be pulled over to black with tartrazin yellow and that a strong black may be mixed without coal-tar dyes by combining a broken yellow like Dutch pink with crimson lake (natural and not synthetic) and Prussian blue. While Prussian blue and crimson lake are available in three-color work, a broken yellow like Dutch pink is not, unless green and purple values may be sacrificed to obtain black. So a fourth printing in weak black or gray was added, and the three-color became the four-color process. At the same time peacock blue was substituted to a large extent for Prussian blue.

Practical pressmen hit on the idea of running the key-color first and this brought into general use process transparent yellow (Indian yellow lake), with which as last color it is possible to obtain about the same effect as printing the older process yellow first. While nearly interchangeable, the transparent and the translucent process yellows are not entirely so, certain subjects requiring one in preference to the other.

While process yellow may be considered lemon yellow, process red, carmine lake, three-color process blue, Prussian blue and four-color process blue, peacock blue, many variations are encountered in practice; so many, in fact, that it is advisable to stock only enough process inks for the job in hand. In a photoengraving plant process inks from a dozen or more ink makers may be seen. Reason: practice of artists in changing the various colors makes standardization of process colors impossible. So if the pressman gets a set of progressive proofs calling for Brown's yellow toned with Jones' orange, Smith's red toned with Miller's blue, and White's blue toned with Taylor's ultramarine, he may guess it is the artist's, not the engraver's, manipulation of the ordinary yellow, red and blue. Something is to be said on the artist's side, of course. Every color printer has noticed the variations in yellow, red and blue as produced by the various ink makers. For a number of years one or two ink makers monopolized the process ink business. Now every well equipped ink making plant

produces a good line of process inks, but none can truthfully claim to make the best yellow, red and blue. Experienced workers in processwork and lithography know that the ink-maker who has long produced the best lemon yellow can not show a popular red and blue, and his process black finds little favor.

Process yellow gives light and life to the color print. For this work it must be strong in color, finely ground in the heaviest varnish coated paper will stand, so that it may lift well and work clean and not dry too fast, in order to avoid crystallization. The hardest trouble to overcome is a defective yellow if the run is made before the defect is discovered. If the yellow run is satisfactory the red and blue may readily be altered. Yellow is made most viscous, red next in viscosity and the blue softest of all, so that the blue will take on the red and the red on the yellow. This applies to wet inks also as used on two-color and multicolor presses. Each additional color decreases in viscosity. Red gives color and warmth to the process print. Blue and black give shadow, depth and coolness.

Under normal conditions of temperature, humidity and paper, process inks should be used straight from the can and the successive colors follow each other in a few hours, as fast as each is well set without being bone dry. If the ordinary process inks are superposed wet the result is a lifeless, flat print, devoid of snap. If it is foreseen that one color must stand a long while before the next can be printed over it, crystallization may be avoided by adding petrolatum, which also is a safeguard against heavy solids sticking together in the pile. When crystallization occurs the next color will take if an ounce of wax compound is heated and added to the pound of warm ink. The compound consists of equal parts by weight of paraffin wax, beeswax and gloss varnish.

Sometimes to hasten delivery drier is added to the last color. One must know the drier. If a gloss finish on the print is desired paste drier is always safe to use. Some japan driers in use are so penetrative that a flat finish results. This is encountered sometimes in two-color work. For example: Two brands of coated paper were used on the same job, a good brand on the first half, a cheaper on the second, which was an increase of the original order. Much of the form was solid transparent orange over halftone black. On the first paper the orange lay smoothly on the black with a glossy finish; on the second the orange did not take well and mottled until japan drier and a little 00 varnish were added, when the orange lay smoothly but dried out flat instead of glossy.

Process inks are often used as job inks, but it should not be forgotten that process red and process blue as well as Indian yellow lake are transparent. The same caution is necessary when using lakes such as halftone red as job inks. In one case a choice halftone red which chanced to be the brightest red in the plant was used successfully on a wide range of work, besides halftone printing on coated paper. One day it was used to print a zinc etching on blue bond paper. The pressman had to carry considerable color to make the transparent red look presentable on blue paper. As this ink had never caused offset before, he neglected to look at the reverse of the sheet until it was time to print the second side, when it was found to be badly offset. In this case a cover red alone or added to the halftone red should have been used.

Bright reds may be mixed from process red and vermilion, chrome greens from process blue and process yellow, and useful purples from process red and reflex blue. Process black, toned with reflex blue, makes a useful platen press halftone black. Transparent process yellow superposed on halftone black is the best imitation of brass color, and Persian orange over halftone black approximates gold color.

The process inks are excellent for mixing all sorts of transparent tints for use on fine forms like halftone to be printed on coated paper.

We Extend Our Thanks for Holiday Greetings Received



MEMBERS of the staff of THE INLAND PRINTER, individually and collectively, were overwhelmed by the amazing manifestation of good will that came from so many sources during the Christmas and New Year's holidays. Even though they should emanate from the pen of the most powerful word artist, mere words that could be lined along here in cold type would be altogether inadequate to convey to the hundreds who have so kindly remembered THE INLAND PRINTER the sense of high elation that was engendered here during the holiday season as the staff beheld the shower of beautiful and artistic greeting cards, folders and other ingenious albeit tasteful and appropriate mailing pieces that conveyed the spirit of the season to the editor and his associates.

Though we fully realize that a goodly number of these greetings have come to us due to the "professional interest" we take in these things, the preponderance of those who have so kindly placed us on their holiday list have somehow conveyed a message which was warm and friendly, very often intimate and personal. Would that it were possible for us to grasp the hand of each and every one of you, our friends, and express our heartiest thanks and voice the best of good wishes to you!

While the rich assortment of greeting cards expresses the individuality of the senders and in most cases the finest craftsmanship attainable, the grand ensemble of these gorgeous mailing pieces constitutes material that would make an astonishingly attractive panorama if properly exhibited in an art gallery. The foremost printers, engravers, papermakers, artists and pressmen of the nation have put a measure of their best talent into this brilliant array of specimens of holiday greetings.

A few of the folders and cards received have been reproduced in the Specimen Review department of this issue. Many of the others will be held for reproduction in a special insert to be incorporated in our November number, when they will serve as an inspiration and also offer suggestions to those who are called upon to prepare material of this kind for the next holiday season.

We heartily acknowledge greetings from the following:

Mr. and Mrs. Howard N. King, Jr., New York city; Mr. and Mrs. Paul B. Bueter, Detroit, Mich.; Tom Bateman, The Printing Machinery Company, Chicago; Blomgren Bros. & Co., Chicago; O. W. Jaquish, New York city; Theo. H. Harvey, New Orleans, La.; Walter K. Tews, Grand Rapids, Mich.; J. W. Weaver, President, Commercial Printing Company, Raleigh, N. C.; Ben C. Pittsford Company, Chicago; Royal Electro-type Company, Philadelphia, Pa.;

Carl S. Junge, Oak Park, Ill.; J. W. Butler Paper Company, Chicago; Esleek Manufacturing Company, Turners Falls, Mass.; Joseph Arnold Foster, Grafton, Pa.; L. J. Triner, Postal Telegraph Company, Chicago; Surber-Arundale Company, Charlottesville, Va.; Standard Rate & Data Service, Chicago; Caslon Press, Detroit, Mich.; N. J. Werner, St. Louis, Mo.; Harry E. Normandin, Detroit, Mich.; Ault & Wiborg Company, Philadelphia, Pa.; Hugo Jahn, Boston, Mass.; Dr. and Mrs. John Kirk Richardson, Richmond, Va.; Medill School of Journalism, Chicago; J. M. Bundscho, Chicago; Roy A. Donald, Colorado Springs, Colo.; Henry Frank Smith, New York city; Robert H. True Company, New Orleans, La.; Johnson, Read & Co., Chicago; Mr. and Mrs. Gerald Janes, Jackson, Miss.; Henry Joseph Keim, Meadville, Pa.; Electro Light Engraving Company, New York city; John Fass, New York city; Bausch & Lomb Optical Company, Rochester, N. Y.; Reliance Engravers, Limited, Toronto, Ontario; London School of Printing & Kindred Trades, London, England; Walt Drummond, Pratt, Kan.; T. C. Stearns, Superintendent, Honolulu Star Bulletin, Honolulu, Hawaii; M. C. Modi & Co., Bombay, India; New Jersey State Home for Boys, Jamesburg, N. J.; Mr. and Mrs. Levi L. Smith, Kansas City, Mo.; O. L. Lilliston, Philadelphia, Pa.; Mr. and Mrs. H. J. Bauman, Chicago; Robert H. Sommer, Flushing, N. Y.; E. E. Sheldon, Chicago; E. M. Keating, Chicago; William A. Kittredge, Evanston, Ill.; James B. Sweeney, Chicago; Oliver Harrell Kepley, Chicago; Mr. and Mrs. Walter B. Patterson, Chicago; Mr. and Mrs. Harry G. Cantrell, Chicago; L. M. Augustine, Baltimore, Md.; Franklin P. Erck, Canton, Ohio; Department of Printing Arts, School of the Art Institute, Chicago; Wm. E. Achenbach, Chicago; Typographic Service Company, Los Angeles, Cal.; Oliver Eugene Booth, Des Moines, Iowa; Charles L. Powers, The Powers Press, Chicago; Standard Typesetting Company, Chicago; Baldwin Paper Mills, New York city; Earl H. Emmons, New York city; James White Paper Company, Chicago; William F. Fell Company, Philadelphia; The Belvedere Press, Baltimore, Md.; J. H. Palmer, Chicago; Thomas E. Dunwody, Pressmen's Home, Tenn.; Louis W. Bonsib, Peru, Ind.; Ted Seideman, Albany, N. Y.; Mr. and Mrs. D. C. Simons, Grant City, Mo.; The Williston Press, Washington, D. C.; Chalmers Chemical Company, Newark, N. J.; Mr. and Mrs. Clarence Dahl, Wilkinsburg, Pa.; Weese Printing Company, Joliet, Ill.; George M. Baisen, Sandusky, Ohio; Richard C. Sheridan, Mt. Washington, Baltimore, Md.; Seaver Howland Press, Boston, Mass.; Whitehead & Hoag Company, Chicago; Mr. and Mrs. Albert H. Schlag, Chicago; C. C. Stockford Company, Toledo, Ohio; Kellogg Switchboard & Supply Company, Chicago; Frederic Nelson Phillips, New York city; The Alling & Cory Company, Pittsburgh, Pa.; Leonard Raymond and James McNott, Philadelphia, Pa.; John Clayton, Chicago; George D. Graham, President, California Ink Company, San Francisco, Cal.; Mr. and Mrs. Wm. D. Hansford, Jr., Wilmington, Ohio; Golding Manufacturing Com-



Editor's Desk Covered With Holiday Greetings

Here are shown a portion of the greetings which literally swamped the editor's desk during the holiday season. A large number of greetings which poured into this office from every corner of the land had been forwarded to the Job Composition department editor, otherwise the desk and the editor would have been completely snowed under. Photograph by Kaufmann & Fabry Company, Chicago.

pany, Franklin, Mass.; Blade Printing & Paper Company, Toledo, Ohio; Charles H. Collins, Chicago; Reginald W. Orcutt, Mergenthaler Linotype Company, Brooklyn, N. Y.; Mabel and Edmund G. Gress, Woodhaven, N. Y.; Mr. and Mrs. Walter Wallick, Des Moines, Iowa; Mr. and Mrs. Daniel Baker, Germantown, Pa.; Mr. and Mrs. George Hiram Benedict, Chicago; The Whitaker Paper Company, Chicago; Robert L. Bucholz, Cleveland, Ohio; Barnes Crosby Company, Chicago; Edward D. Berry, Chicago; H. B. Rouse & Co., Chicago; James H. Birch, Jr., Burlington, N. J.; The Sutton Press, Pittsburgh, Pa.; Herbert C. May Company, Houston, Texas; Canson & Montgolfier, New York city; George O. McCarthy, San Francisco, Cal.; Southgate Press, Boston, Mass.; George A. Kinney, Chicago; Marion S. Burnett Company, Chicago; Robert Rawsthorne Company, Pittsburgh, Pa.; Latham Machinery Company, Chicago; Strobbridge Lithographing Company, Cincinnati, Ohio; Ludlow Typograph Company, Chicago; Lee A. Stone, Chicago; Mr. and Mrs. William R. Joyce, New York city; David Hayes, with J. M. Bundscho, Chicago; The Paper House of New England, Boston, Mass.; Mr. and Mrs. James Garfield Clarke, Boston, Mass.; John T. Hoyle, Carnegie Tech., Pittsburgh, Pa.; George H. Morrill Company, Boston, Mass.; Fred Haigh, Toledo, Ohio; Toren Printing Company, Grand Rapids, Mich.; Will H. Mayes, Austin, Texas; The Hotalings, Mapleton, Minn.; Mr. and Mrs. Harry W. Porte, Mount Healthy, Ohio; Ernest H. Oliver, Washington, D. C.; Charles R. Beers, New York city; Miss Marie Kooyman, Salt Lake City, Utah; Mr. and Mrs. H. H. Flinn, Chicago; Mrs. H. O. Shepard, Chicago; Mr. and Mrs. George Schlosser, Westington Springs, S. D.; Mr. and Mrs. G. L. Caswell, Ames, Iowa; S. H. Horgan, Orange, N. J.; T. J. Eamer, London, England; Mr. and Mrs. John Clyde Oswald, Pelham Manor, N. Y.; George F. Trenholm, Boston, Mass.; Mr. and Mrs. F. W. Main, Springfield, Mass.; William Edwin Rudge, Mount Vernon, N. Y.; Frank M. Kofron, Prescott, Ariz.; Mr. and Mrs. E. C. Flinn, Chicago; Mr. and Mrs. Fred W. Gage, Battle Creek, Mich.; Mr. and Mrs. M. M. Hamlin, Des Moines, Iowa; Mrs. Clara J. Shepard, Chicago; Mr. and Mrs. S. E. Tennant and Otto Addison, *The Colfax Tribune*, Colfax, Iowa; Baltimore Maryland Engraving Company, Baltimore, Md.; Joe R. Edelmann, Poteau, Okla.; The Hugh Stephens Printing & Stationery Company, Jefferson City, Mo.; Clark Sprague Printing Company, St. Louis, Mo.; Mr. and Mrs. Clyde B. Morgan, Rockford, Ill.; The Werners, New York city; Cecil P. Randell, Lansing, Mich.; Enterprise Publishing Company, Burlington, N. J.; A. Newman, Oakland, Cal.; The Biggar Printing Company, Cleveland, Ohio; Josef D. Mills, Fort Benning, Ga.; Roy R. Mumma, Alling & Cory Company, Pittsburgh, Pa.; Nation Press Printing Company, New York city; The Niles Press, Philadelphia, Pa.; Ralph T. Bishop, Colorado State Teachers College, Greeley, Colo.; M. T. Respass, Jacksonville, Fla.; Latham Machinery Company, Chicago; Perry Estabrook Press, Cambridge, Mass.; Raffaello Bertieri, Editor, *Risorgimento Grafico*, Milan, Italy; Edgar Allan Poe Shrine, Richmond, Va.; Bert D. Belyea, Chelsea, Mass.; W. F. Melton, Jr., Dallas, Texas; Aime H. Cote, Springfield, Mass.; The Park Rapids *Enterprise*, Park Rapids, Minn.; Frank T. Wong, Boston, Mass.; Typographic Craftsmen, New York city; Walter L. Linkous, Bluefield, W. Va.; Brisbane Newspaper Company, Limited, Brisbane, Australia; Lead Mould Electrotype Foundry, New York city; Colyer Printing Company, Newark, N. J.; The Lorentz Press, Buckhannon, W. Va.; Clarence Pearson Hornung, New York city; Joseph H. Thornton, Jr., F. W. Plumer and Associates, Chicago; Florence and Walter Neal, Albany, Ga.; Mr. and Mrs. Burton Emmet, New York city; The Aldus Printers, New York city; Carter Rice & Co., Boston, Mass.; Langley Printing Company, Marion, Ohio; Richard L. Kelly, Chicago; Wesley K. Nary, The College Press, Loma Linda, Cal.; New Jersey State Home Print Shop, Jamesburg, N. J.; Wendell Fish, Los Angeles, Cal.; Hubert S. Foster, Philadelphia, Pa.; Mr. and Mrs. Howard Van Sciver, St. Augustine, Fla.; Emil I. Borak, Dallas, Texas; Morris Reiss, New York city; Oscar F. Jackson, Lansing, Mich.; Alexander G. Highton & Staff, Newark, N. J.; O. Alfred Dickman, West Haven, Conn.; Peerless Engraving & Colortype Company, Chicago; Modern Die & Plate Press Manufacturing Company, Belleville, Ill.; Holland Engraving Company, Kansas City, Mo.; Smith Brooks Printing Company, Denver, Colo.; Leduc Printing Company, Sudbury, Ontario; Lenley Hawksworth, Pittsburgh, Pa.; Orval Ricketts, Editor, *Farmington Times Hustler*, Farmington, N. M.; Charles A. MacFarlane, Boston, Mass.; Wienes Typo-

graphic Service, Brooklyn, N. Y.; Dietz Printing Company, Richmond, Va.; The Edward Herold Printery, Seneca, Kan.; Byron King, Jr., Mount Oliver, Pa.; A. C. Taylor Printing Company, Phoenix, Ariz.; Goldia and Karl Bowles, Alameda, Cal.; Tenette Press, Los Angeles, Cal.; Haywood H. Hunt, San Francisco, Cal.; Pontiac Engraving & Electrotype Company, Chicago; Mr. and Mrs. I. C. Elmer, Providence, R. I.; Donald J. Wickizer, Monticello, Ind.; Matthew C. Henderson, Pittsburgh, Pa.; Winifred & Thacher Nelson, Newton Highlands, Mass.; Eagle Printing Ink Company, New York city; Review Press, Decatur, Ill.; Peerless Engraving Company, Little Rock, Ark.; James Austin Murray, Chicago; Van R. Pavey, New York city; Williams Printing Company, Richmond, Va.; Holcomb-Blanton Printery, San Angelo, Texas; Cleland Bell Engraving Company, Limited, Vancouver, B. C.; Tribune Press, Suffern, N. Y.; Machine Builders, Limited, Montreal, Quebec; Poole Bros., Chicago; Martin Heir, Chicago; Sol Hess, Philadelphia, Pa.; Louis J. Rerra, Newark, N. J.; H. G. Guiteras, Cleveland, Ohio; Mr. and Mrs. David Henry Mallalieu, Philadelphia, Pa.; Robert F. Salade, Philadelphia, Pa.; William Pfaff, New Orleans, La.; J. W. Timberlake, Cape Town, South Africa; Gray-Adams Engraving Company, St. Louis, Mo.; F. W. Bond Company, Chicago; Du Bois Press, Rochester, N. Y.; Edward N. Teall, Worcester, Mass.; Carl Gorr, Chicago; Mr. and Mrs. Clement G. Goettelman, Grand Junction, Colo.; Anne and Fred Haigh, Toledo, Ohio; Duddy & Kibbee Printing Company, San Francisco, Cal.; Paul Resinger, Chicago; Edwards & Deutsch Lithographing Company, Chicago; John E. Williams, Jamesburg, N. J.; Crescent Engraving Company, Kalamazoo, Mich.; Edwin H. Stuart, Incorporated, Pittsburgh, Pa.; C. D. Beerworth, Beebe, Quebec; Lumbermen's Printing Company, Seattle, Wash.; Western States Envelope Company, Milwaukee, Wis.; LaFayette Doerty, Findlay, Ohio; Axel Sahlin, East Aurora, N. Y.; Otto H. Wieger, Cleveland, Ohio; York Printing Company, York, Pa.; Fred'k H. Levey Company, New York city; Franklin Printery, Fort Smith, Arkansas; Mr. and Mrs. Homer H. Hill, Arkansas City, Kan.; Faithorn Company, Chicago; *Weakley County Press*, Martin, Tenn.; The Bailey Way of Printing, Lewiston, Idaho; Bradner Smith & Co., Chicago; C. M. Doan, San Francisco, Cal.; Albert H. Winkler, Chicago; Thomsen-Ellis Company, Baltimore, Md.; Mr. and Mrs. John C. Daley, Union Printers' Home, Colorado Springs, Colo.; Joseph E. Sandford, Brooklyn, N. Y.; The Kleboes, Chicago; F. A. Bernard, Chicago; Reginald B. Meller, Alameda, Cal.; Mr. and Mrs. H. Otto Volmerhaus, Washington, D. C.; Galyon Printing Company, Chattanooga, Tenn.; The Snell Press, Newark, N. J.; Alfred Roy Wilkins, San Francisco, Cal.; Northern Engraving Company, Canton, Ohio; Warren Manufacturing Company, New York city; W. B. Crombie Company, Worcester, Mass.; A. Earl Tanny, Syracuse, N. Y.; Mr. and Mrs. George W. Grattan, Huron, S. D.; The Burmesters, Pittsburgh, Pa.; Stephen Scovie, The Quality Press, Johnstown, N. Y.; The Robert E. Ramsays, New York city; Arthur Clay Gruver, Pittsburgh, Pa.; The H. C. Bucher Company, Honey Brook, Pa.; W. H. Kistler Stationery Company, Denver, Colo.; C. Bernard Ogilvie, New York city; Mr. and Mrs. C. B. Marker, Oakland, Cal.; The Arion Press, Brooklyn, N. Y.; Seth Thornton, State College School of Printing, Brookings, S. D.; Holland D. Cottrell, Detroit, Mich.; *Saint Mary's Beacon*, Leonardtown, Md.; W. M. Beall, Chicago; The Landaus, Pittsburgh, Pa.; Nisbet-Grimmett Company, Oakland, Cal.; Carl Jones, *The Journal*, Minneapolis, Minn.; A. M. Collins Manufacturing Company, Philadelphia, Pa.; The Pauls, Wynnewood, Pa.; Trelyon Browne, Black Mountain, N. C.; John Edward Allen, Mergenthaler Linotype Company, New York city; Peninsular Paper Company, Ypsilanti, Mich.; Gustave Evald Hult, New York city; McGraw Phillips Printing Company, New York city; Fred L. Tower Company, Portland, Me.; The Switzer Printing Company, Webb City, Mo.; Fleet-McGinley Company, Baltimore, Md.; The Strathmore Press, Detroit, Mich.; Charles L. Powers, The Powers Press, Chicago; George Brannish, Denver, Colo.; C. F. Hicks, Chicago; Model Printing Company, Glenside, Pa.; Moser Paper Company, Chicago; John Martin Paper Company, Limited, Winnipeg, Man.; Herbert Miller, Boone, Iowa; Frank R. Atwood, Chicago; Barnhart Brothers & Spindler, Chicago; Maine Typothetae, Portland, Me.; Edward C. Sterry, Denver, Colo.; Claremont School Print Shop, New York city; Hammermill Paper Company, Erie, Pa.; Mr. and Mrs. William C. Magee, Ocean Grove, N. J.; Bachmeyer Lutmer Press, Cincinnati, Ohio;

Japan Paper Company, New York city; A. W. Michener, Challenge Machinery Company, Grand Haven, Mich.; Franklin Printing Company, Philadelphia, Pa.; The Holmes Press, Philadelphia, Pa.; Hampden Glazed Paper & Card Company, Holyoke, Mass.; Vernon B. Sisson, Philadelphia, Pa.; Byron Weston Paper Company, Chicago; Arthur W. Towne, Blake Moffitt & Towne, San Francisco, Cal.; Alberic Vyrde Ingham, Rochester, N. Y.; The Armbrust Printing Company, Cincinnati, Ohio; *The Weekly Clarion*, Jefferson City, Mo.; Frank and Garada Riley, Chicago; Times Mirror Printing & Binding House, Los Angeles, Cal.; Albert Springer, Sr., Edward R. Hall Company, San Francisco, Cal.; Roy S. Beard, The Pilot Company, Plymouth, Ind.; Mr. and Mrs. E. Z. Nelson, Chicago; 1922-23 Satisfaction Bowling "Champs" (Haller C. Campbell, Harry C. Hillman and William C. Parsons), Seattle; Monotype Group, New York Employing Printers, New York city; Frank B. McCurdy Company, Houston, Texas; Howard J. Rose, Chicago; Lederer, Street & Zeus Company, Berkeley, Cal.; Harry S. Kenchington, Art Press, Annapolis, Md.; B. B. Boyd, Fort Smith, Ark.; Taylor & Taylor, San Francisco, Cal.; The Merrymount Press, Boston, Mass.; Worcester Boys Trade School, Worcester, Mass.; S. W. Hayter, London, England; George W. Mascord, London, England; Mr. and Mrs. W. G. Tucker, London, England; W. Bradley, London, England; Margaret F. and David W. Crighton, Allahabad, India; Finlay Brothers, Incorporated, Hartford, Conn.; Fletcher Ford Company, Los Angeles, Cal.; The Studio Press, Indianapolis, Ind.; Irvin A. Medlar Company, Omaha, Neb.; Troy Times Art Press, Troy, N. Y.; Watson-Jones, Incorporated, San Diego, Cal.; Lionel Ward & Co., Limited, Vancouver, B. C.; Veto Varlotta, New York city; Swigart Paper Company, Chicago; Ricard J. Orozco, San Francisco, Cal.; The Merrymount Press, Boston, Mass.; The Ackerman Press, Los Angeles, Cal.; The Vine Press, Steyning, England; Mr. and Mrs. E. Klein, New York city; Wallace E. Walter, Salina, Kan.; Joseph A. Borden, Chicago; Spottiswoode, Ballantyne & Co., Limited, London, England; Wil V. Tufford, Clinton, Iowa; The Silves, Flushing, N. Y.; The Lambert Studios, Boston; London County Council, Camberwell School of Arts and Crafts, London, England; William A. Lochren, Minneapolis, Minn.; The Zeese-Wilkinson Company, Long Island City, N. Y.; The Stedman Press, Westerly, R. I.; Rein Printing Company, Houston, Texas; Mr. and Mrs. F. A. R. Van Meter, New Richmond, Wis.; Pynson Printers, New York city; Arvilla and Arthur Cole, West Brattleboro, Vt.; Printcraft Advertising Service, New York city; Speaker-Hines Printing Company, Detroit, Mich.; Globe Engraving & Electrotype Company, Chicago; The H. B. Green Company, Baltimore, Md.; Stafford Engraving Company, Indianapolis, Ind.; Benjamin J. Beck, Chicago; The Will Ransoms, Chicago; Edwin B. Gillespie, Chicago; Carroll D. Blanchard, Houston, Texas; Praigg, Kiser & Co., Chicago; Elma, Audrey and Will Cameron, San Francisco; The Courier Printing House, Fond du Lac, Wis.; Sinclair & Carroll Company, Chicago; The Norman Githens, Brooklyn, N. Y.; The Heyworth Campbells, New York city; J. Orville Wood, Pittsburgh, Pa.; *Ben Franklin Witness*, Cincinnati, Ohio; Edward Alonzo Miller, New York city; William Bond Wheelwright, Boston, Mass.; Fred Springfield, Houston, Texas; Harold A. Shertzer, The Lowell Press, Kansas City, Mo.; Will J. Ecker, Jr., and Associates, St. Louis, Mo.; G. D. Crain, Jr., Chicago; Douglas E. Watts, London, England.

CALENDARS RECEIVED

THE INLAND PRINTER hereby acknowledges with thanks and appreciation the large number of calendars of various kinds which were received during the holiday season. All have been put to good use through our offices and in the plant, where they will prove daily reminders of the firms which sent them. We wish it were possible to make further comment or reproduce some of the calendars for the suggestion value they would have to our readers. Beautiful calendar specimens were received from the following:

Isaac Goldman Company, New York city; Byron Weston Company, Dalton, Mass.; New Jersey State Home for Boys, Jamesburg, N. J.; Eilert Printing Company, New York city; Graphic Arts Engraving Company, Philadelphia, Pa.; Eagle Printing Ink Company, New York city; Sinclair & Valentine Company, New

York city; William F. Fell Company, Philadelphia, Pa.; Anthony & Egloff, Rochester, N. Y.; Stettiner Brothers, New York city; Rochester Alliance Press, Rochester, N. Y.; Revolver Company, Jersey City, N. J.; Marshall Jackson Company, Chicago; Esleek Manufacturing Company, Turners Falls, Mass.; Hibberd Printing Company, South Bend, Ind.; Blade Printing & Paper Company, Toledo, Ohio; Riddle & Wunderle Company, Chicago; Union Trust Company, Detroit, Mich.; Globe Engraving & Electrotype Company, Chicago; Hammersmith-Kortmeyer Company, Milwaukee, Wis.; Herrick, Auerbach & Vastine, Chicago; R. R. Donnelley & Sons Company, Chicago; Castle Pierce Printing Company, Oshkosh, Wis.; Ben Franklin Press, Baltimore, Md.; Roberts Numbering Machine Company, Brooklyn, N. Y.; Commercial Printing & Lithographing Company, Akron, Ohio; John A. Roebing's Sons Company, Trenton, N. J.; Columbian Rope Company, Auburn, N. Y.; A. E. White & Co., Chicago; York Printing Company, York, Pa.; Martin Driscoll & Co., Chicago; Wild & Stevens, Boston, Mass.; Con P. Curran Printing Company, St. Louis, Mo.; W. B. Conkey Company, Hammond, Ind.; Gerlach-Barklow Company, Joliet, Ill.; Gaw-O'Hara Envelope Company, Chicago; Canada Printing Ink Company, Toronto; Thomas Todd Company, Boston, Mass.; Nenning & Shugart, Chicago; The Berkeley Press, Boston, Mass.; The McMillin Printing Company, Pittsburgh, Pa.; The Case, Lockwood & Brainard Company, Hartford, Conn.; Morris Reiss Press, New York city; Rainier Supply Company, Chicago; Keith Paper Company, Turners Falls, Mass.; Armour & Co., Chicago; Crane & Co., Dalton, Mass.; Scovel Company, Winnipeg, Canada; The Niles Press, Philadelphia, Pa.; Critchell, Miller, Whitney & Barbour, Chicago; Loring-Actell Company, Springfield, Mass.; The American Art Works, Coshocton, Ohio; The Libbie Printing Company, Boston, Mass.; Hudson Printing Company, Boston, Mass.; Sam'l Bingham's Son Manufacturing Company, Chicago; The Franklin Company, Chicago; The Holmes Press, Philadelphia, Pa.; The Caslon Press, Detroit, Mich.; Carl A. Bundy, Los Angeles, Cal.; Goodspeed's, Boston, Mass.; Henry O. Shepard Company, Chicago; The Commonwealth Press, Worcester, Mass.; H. W. Caslon & Co., Limited, London, England; The Medbury-Ward Company, Toledo, Ohio; The Morland Press, London, England; The Lloyd Press, Brooklyn, N. Y.; J. M. Huber, Incorporated, New York city.

INDIVIDUAL DISPLAY EASELS MAKE NEAT WINDOW DISPLAY

BY JOHN FRIEND

Letterheads, calling cards, booklet covers and any of the hundred and one samples which accumulate in the average printing office are not thrown helter-skelter into a box or an empty drawer by a printery in Billings, Montana, but instead the manager has formulated a convenient method of displaying and filing as samples the better pieces of work turned out in his shop.

The samples are neatly fastened with either pasted corners or convenient "art corners" to pieces of light mat board or bristol, cut to a convenient size, and are placed on little wooden easels in his show window. The easels are stained an attractive shade and are apparently home made. Only a few are placed in the window at a time, but the display is changed every morning.

When taken from the window the mat with its attached sample is filed with others in one of the compartments in a large drawer. Taking out the mat and sample and deftly arranging them to best advantage for a customer's examination is the work of only a moment. Care is used to have the samples mounted on a harmonizing mat, in order to make them as pleasing as possible to the eye.

GEMS OF PROFOUND WISDOM

NEVER promise more than you can perform.—*Publius Syrus*.

IF to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces.—*Shakespeare*.



EDITORIAL

A MANUFACTURER of a certain type of machinery faced the problem of creating an increased demand for his machines. Sales were satisfactory so far as they went, but he realized the necessity of maintaining a steady demand in order to keep his plant operating on a profitable basis. His advertising and other sales efforts had been directed at the users of his machines. These users could not be overloaded with equipment which they could not profitably keep in operation, hence his problem consisted of creating a greater demand for the product of his machines. He increased his advertising, directing a good portion of it at the potential users of the product, showing them in a constructive manner how they could use that product to their advantage in enlarging their business. Thus he created business for the logical users of his machines, his customers, and by helping them increase their sales he profited through the additional sales of his machines. Is there not a good lesson in this for printers? The problem which confronts the printer is to sell the product of his plant so his equipment may be kept in operation on a profit-producing basis. Merely taking those orders that are available is not sufficient—that is not real *selling*. Real selling, the real test of sales ability, comes in demonstrating to the prospective customer how he can use your product to advantage in building up his business. Constructive selling, offering helpful, business-getting ideas, gives the *salesman* entree which the *order taker* can never even hope to secure.

What Is the Answer?

We were riding along on a train a few weeks back when we met one of the heads of a large printing house. The conversation, as seems usual of late, turned to the present state of business, and particularly to the seemingly unexplainable cutting of prices which appears to be continually in evidence. He mentioned one job alone on which his company had given a quotation of \$7,000 after cutting down their figures something over \$500 or \$600 owing to the competition they faced. The job was taken by another house for \$5,400.

This is only one of numerous similar instances that have been brought to our attention in recent months. One printer tells us of a catalogue his house has been printing for several years. His cost records show that he should receive over \$4,300 to break even, but owing to competition he has been forced to cut his price down to \$3,500. The job is up for printing again and several others have given figures from \$2,500 to \$2,700. Naturally he does not want to lose his customer and a job that will help keep his presses running. What is he to do?

Still another printer writes that he has been asked to estimate on an advertising sheet that is to be issued weekly or monthly. He has figured carefully, trimming down as low as he possibly can, but another printer just outside his city has given a quotation that is far below his. While the customer is anxious to favor the local printer, he can't see why he should pay the higher price.

Where are we heading? What is the answer? Where are the results of all the educational work and propaganda that have been carried on for the past ten to fifteen years? These are questions that the printers referred to are asking, and well they may ask them. We know the claim of improved facilities will not answer in at least two of the three cases mentioned.

It still seems that some printers will go to any extreme in cutting prices merely to get work into their plants. Especially is this true just as soon as there is a little lull in business. The effect on the buyer of printing is, naturally, not a good one, as he immediately forms the opinion that the printers giving the higher figures are trying to sting him. Can we blame him? Is there any wonder he shops around before placing his order? When will some printers learn the fallacy of cutting their prices to the bone simply to beat some fellow printer out of the job?

Cost Figures That Measure Efficiency

We have frequently stated that the greatest value of a cost-finding system does not lie in the figures secured for use as the basis for setting prices to be charged for the various operations. This is essential, of course, and of great value, for without some way of finding what the operations cost there is no sound basis on which to set the prices to be charged. Of still greater value, however, is the actual information revealed by a careful study and analysis of the cost statements. This analysis and study bring to light the actual conditions in the plant, showing up any weak points that need strengthening, lack of efficiency that must be overcome, idle time that must be reduced, and other leaks that need stopping.

An important as well as interesting contribution to this subject has been sent us by William R. Basset, president of Miller, Franklin, Basset & Co., New York city, which we append herewith:

Study of cost figures has made it possible for one medium-sized concern to save more than \$50,000 a year by improving its manufacturing methods. That a cost system can be made to point out possible betterments is just beginning to be realized by some manufacturers. As a matter of fact, if costs are used solely as a guide in setting selling prices, their greatest value is being wasted.

Merely to look at a workman or a machine is a mighty uncertain fashion in which to determine whether the work is being done in the best possible way. A properly designed cost system will, however, give definite information as to the efficiency of any operation.

To do this it is necessary to determine what should be the normal cost of labor, material and expense for each product. In fact, a normal amount for each item of expense should be set up. Then each month the executive will get a report showing whether the actual amount of labor, material and expense is greater or less than normal. The fluctuations may be divided to show whether they are caused by the plant operating at more or less than normal capacity, or whether they are due to extravagance or unusual care in the use of any of the elements of cost. If lack of orders causes the trouble, the selling needs attention. Such a report for one department of a plant might look like this:

STATEMENT OF DEVIATIONS FROM NORMAL			
	Gain.	Loss.	Reason.
Material		\$2,000	Defective material.
Labor	\$700		Large production — long runs.
Overhead	200		Large production — low non-productive labor.

These gains or losses are the deviations from the normal or budgeted amount for the department. They show accurately what is wrong, and indicate the steps to be taken. In this case the management would undoubtedly get after the one who furnished defective raw material. One concern cut its use of certain supplies \$1,800 a month after it obtained reports showing how much more was being used than tests showed to be the normal consumption. Properly devised cost figures are the surest guide to reduced costs.

Apprentice Education in the United States

We recently received Bulletin No. 87, Trade and Industrial Series No. 25, issued by the Federal Board for Vocational Education, Washington, D. C. It is a voluminous document of over five hundred pages, bearing the title "Apprentice Education — A Survey of Part-Time Education and Other Forms of Extension Training in Their Relation to Apprenticeship in the United States." It has not been in our hands long enough for a thorough reading, but as our principal interest is in the printing trades our first act upon receiving the book was to go through it to see what we could find about printing.

It must be borne in mind that the book is dealing principally, if not wholly, with part-time education in connection with the public schools. The only reference we find in connection with part-time instruction in printing deals briefly with the school for printers' apprentices conducted by the New York Typographical Union and the Printers' League Section of the Employing Printers' Association. Reference is also made to the evening classes for apprentices in photoengraving, conducted by the New York Photoengravers' Union in coöperation with the employers and the Board of Education; also to the technical trade school conducted by the International Printing Pressmen's and Assistants' Union at Pressmen's Home, Tennessee. Under corporation schools for apprentices we find the Lakeside Press, Chicago. The typographical, the pressmen's and the photoengravers' unions are mentioned

"among the large basic trade unions that are still giving private tuition to their apprentices on a national basis."

Under the State of Ohio we find that Cincinnati is listed as having an enrollment of 12 in classes of printing under "part-time, coöperative, elementary or secondary." Under "evening, trade or industrial" in the same State, Cincinnati has an enrollment of 23, Cleveland 19, Dayton 15 and Hamilton 30. Other cities listed in the various tables as having classes in printing and the number enrolled are as follows: Phoenix, Ariz., 6; Oakland, Cal., 50; Denver, Colo., 16; Chicago Ill., linotype 25, printing 28; Cedar Rapids, Iowa, typographical design 8; Des Moines, Iowa, printing foremanship 25; Kansas City, Kan., 17; Wichita, Kan., 28; Baltimore, Md., 14; Duluth, Minn., 16; Virginia, Minn., 10; Kansas City, Mo., 25; St. Louis, Mo., 49; Providence, R. I., 40; Memphis, Tenn., printing and presswork 25, linotype operating 10; Houston, Tex., 22; Dallas, typographical design 14; El Paso, 8; Norfolk, Va., 9. Fargo, N. D., and Pittsburgh, Pa., are listed as having classes, but no enrollment is given.

There are more cities listed than we expected to find when we started out. But take the total enrollment and it amounts to 543, and this in an industry giving employment to approximately 455,822 persons, according to the census reports for 1919. Rather an insignificant showing on the surface. Schools that are doing such excellent work in teaching printing as Carnegie Tech., at Pittsburgh, the U. T. A. School, at Indianapolis, Wentworth Institute, at Boston, and Mechanics Institute, at Cincinnati, do not seem to be mentioned, so far as we have been able to find, due probably to the fact that the reports deal primarily with public schools having coöperative part-time day classes and evening classes.

There is a wealth of information contained in the bulletin, data that should prove of great value in connection with any consideration of the extension of coöperative classes in the public schools. Part 1, presenting an historical summary and conclusions of the present inquiry, offers some extremely interesting reading. The Federal Board for Vocational Education is to be complimented on the efforts it has made in gathering and compiling the statistics, and on making them available.

A Correction

Wasn't it Emerson who said something about the "cussedness of inanimate objects"? There are times when editors try harder than usual to keep from letting errors creep by. A case of this kind we had in the January number of this journal. In a very carefully written and well outlined article by A. Raymond Hopper, in which the writer dealt with the subject "Fitting Copy to Space, Scientifically, in Any Size or Face of Type," one of those (shall we say inexcusable?) errors crept in that had the effect of somewhat discounting the real worth of the article. And yet all in the world that happened was the transposition of two zinc etchings. The one shown on page 620 as Fig. 2 should have appeared as Fig. 3 on page 621, and the one shown as Fig. 3 should have taken the place of Fig. 2. We regret this error and trust that our readers who preserve their copies will mark the change.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

David Weiss, Our Representative in China, Dies of Smallpox

To the Editor: * SHANGHAI, CHINA.

I am returning herewith mail received for David Weiss. You have probably learned of his death here in Shanghai. I knew Mr. Weiss, but not intimately, so do not have the facts of his death, other than he died of smallpox and was buried in the public cemetery by the American consulate at Shanghai. He was just getting into things in Shanghai nicely, and was working for the Commercial Press, Shanghai, where he had a good position and bright prospects. Dr. Fong Sec, his immediate superior, took a great interest in him, and was partially responsible for his funeral services.

E. S. WISE,
Foreign Division, Y. M. C. A.

Printing Instructor Recommends Library of Technical Journals as a Part of Shop Equipment

To the Editor: PITTSBURGH, PENNSYLVANIA.

In my classes in the Department of Printing and Publishing at the Carnegie Institute of Technology, the question often arises: "What are the 'tools' necessary in teaching students desiring to become estimators, salesmen, superintendents and office executives?" My answer is that in addition to the necessary equipment for shop practice, such as is maintained in commercial plants, there should be a library of technical journals, including *THE INLAND PRINTER*.

This is a necessary part of shop equipment, and should be available so that all students can have access to literature containing up-to-date articles by experts on cost accounting, printing processes, salesmanship, estimating, shop and office organization and answers to questions that deal with problems of interest to the printing industry in general.

As a firm believer in compulsory education, I feel that my stand is well taken, and I should like to hear opinions aired pro and con.

WILLIAM E. BARCLAY,
Instructor of Typography.

Good Horse Sense in "Ozark Bill's" Observations on Country Newspaper Business

To the Editor: MANSFIELD, MISSOURI.

As a companion piece to "Why Girls Leave Home" or "How to Be Happy Though Married," we beg leave to submit the following clipping from the front page of the *Wright County Republican*, a weekly paper published at Hartsville, Missouri, in the heart of the Ozark region:

SPECIAL NOTICE TO OUR READERS

When the present editor took charge of this office a month ago, the price of subscription had been raised to \$1.50 a year. That is as it should be. Any local newspaper under present conditions should at least receive an amount in keeping with the cost of production, and we must all admit that it costs more to publish a newspaper now than it did in time past.

Now, no one of ordinary means can afford to run a paper for their health, and being of that class, the present editor is not figuring from the health standpoint — the whole *Republican* force is perfectly healthy — neither is he counting on making a fortune in the printing business; this is only a side issue of my pastoral work.

NOW LISTEN

This is my *special notice to you*. After due consideration of the matter, I have decided to accommodate our old subscribers, and readers in general, by putting our subscription rates back to the old price of \$1 a year.

While we edit the *Republican* we shall endeavor to make it one of the best county papers in this part of the State. We ask your assistance in doing this. If our paper suits you we should like to know it. If you know any way to improve it we should like to know that. If you know something of interest send it to us and we shall appreciate it. We should like to have church news, school news and general news. You can help us by telling your friends about the *Wright County Republican*.

And remember we are not opposing the higher-priced papers, we are only putting our price where our subscribers can go on contentedly taking the Old Reliable.

This epic of purest ray serene should be framed and placed above the sanctum of every editor in Christendom to remind him of the reason why there are so many editors who strive but in vain to keep the wolf from the door. It should have a place of honor on Dr. Charles W. Eliot's five-foot book shelf, from which place of vantage its doctrines could seep down to percolate into the mind and heart of every member of the Fourth Estate. 'Tis enough to cause the weary editor to gnash his teeth in vain and cry out to the rocks for succor, for in very truth he may well believe he might belong to the sucker list. No wonder the editors of the weekly papers fail to be accorded the place that should by all that is right and proper be theirs. Alas and alack! The need of the hour is for men, strong men, men with vision, men who are business men, for if any man should be a business man it should be the country editor. Then he would not need to ask for advertising in the light of charity, solicit subscriptions for the reason that the people should support the paper, or ask for jobwork because the editor needs the business. When, oh, when, will country editors learn to conduct their business on business principles? Echo answers, "When?" And from the clefts and crannies of every unseen rock and hill and dell and vale echo answers, "When?"

Small wonder some people argue that printers and editors should be licensed and registered like barbers and doctors and dentists and other professions. The editor of the *Republican* is a good man and an able minister of the Gospel. Before entering the ministry and the newspaper business he was a farmer, and a very good farmer. But ye gods and little fishes, he gives ample and abundant proof that he is no business man and that his attitude is not fair to other newspaper men.

The newspaper business should be a dignified profession. By every law it is. So is the ministry. But the newspaper and the pulpit are not like the man and the woman, as the

poet expressed it, "useless each without the other." In a business way, each is and by every consideration ought to be free and independent of the other. The editor of the *Republican* starts out well. He states the facts in the case succinctly and truly. Then he proceeds to fall down completely and admits that he does not possess the moral courage, although he is a minister of the Gospel, to charge for the paper what he justly claims it is actually worth. Because some person states he does not care to pay more than \$1 a year for the *Republican*, the editor injures himself and every other newspaper man in the United States by deliberately cutting his subscription price to a point where all profit is eliminated. If he does not care for himself he should, as an editor, have sufficient consideration for his fellow editors to maintain the price at what he himself acknowledges is just and right, and not at a figure 50 cents below the price he claims is the lowest profitable price at which his commodity can be placed on the market. The newspaper should never be made simply a side issue to any other business or profession whatsoever. If a man feels that he must engage in the newspaper business and some other business or profession as well, let him make each stand or fall on its own merits. Do not belittle the newspaper business by making it a side issue to anything, even to the ministry.

The editor of the *Republican* should remember that every editor does not have a preacher's salary, small though it may be, to help out and, even if he had, he should not on that account cut his prices to a point at which all profit disappears. As a minister this editor should remember the Golden Rule and always bear in mind the fact that hundreds of men, women and children throughout the world depend upon the newspaper business for a living and that he has no moral right to snatch this living from them just because he is a minister and preaches the doctrine of "Whatsoever ye would that men should do to you, do ye even so to them."

OZARK BILL.

Aids Him in Acquiring New Ideas

To the Editor:

GERING, NEBRASKA.

After carrying on for more than thirty-six consecutive years as publisher of this paper, it affords me pleasure to repeat what I have frequently told you in the past, that THE INLAND PRINTER has been a constant aid to me in acquiring and applying the new ideas which are needed for this profession.

A. B. WOOD,

Publisher, The Gering Courier.

NEW SPECIMEN BOOK AND CATALOGUE SHOWS SERVICE OF TYPEFOUNDRY

Considerably later than the originally announced date of issue the new catalogue of the American Type Founders Company has at last made its appearance. It is well worth waiting for, however, and it is also well, no doubt, that those in charge of producing it did not become panicky and turn it loose half baked. This is true for two substantial reasons, first, because the edition of 60,000 copies represents an investment of \$300,000. Obviously a book of this magnitude—it contains 1,150 pages, 7 by 10 inches, on heavy enameled stock, is three inches thick and weighs eight pounds—can not be issued frequently. It must be timed to include the peak load of offerings.

This the new book does with a vengeance. As a result of a determination to expand its offerings to the limit for the new catalogue, the American Type Founders Company has created a volume of new typographic material, augmented during the process of issuing it, which we feel safe in stating has not heretofore been accomplished in double, yes, three times, the period. But the volume of this new stuff is incidental, gratifying as it is and profitable as it will be to printers who recognize that types are the most important of all the printers'

tools. More outstanding is the merit of this new material. Never at one time have printers been offered so much that is new and good.

The Garamond type is featured at the front of the book, the initial text of the volume relating to the activities of this great service organization being composed in this beautiful new letter. Offered also is Garamond Bold, which, like the Cloister and Goudy Bolds, has real artistic merit, and is going to enjoy a wide use in high-grade periodical advertising.

Many of the type faces listed enjoy their first showing in this great book, though some of them have already gotten out and into the cases of those aggressive printers who don't wait for new stuff but go after it. Among these is Goudy Cursive, a decorative italic which will find many champions among those who think the designers and manufacturers of types have been leaning too heavily on the side of plainer letters. The other school will not look upon it with disfavor either, for it has real merit and may be said to fill a niche, small but important. The Goudy family, by the way, is now Rooseveltian, numbering ten, surpassed in size, or rather number, only by Cheltenham and Caslon. The Cloister family, also, is growing, a Cursive having arrived to bless it, too.

Other new faces are Announcement Roman, which for limited employment provides a fine hand-lettered effect; Sterling, of similar nature; Venetian, a modern on the order of Bodoni; Colwell Handletter; National Old Style—and the Freehand Series, with which the effect of work done with the broad or engrossing pen is approximated. Some of the popular faces formerly made by the old Keystone foundry—John Hancock is one—and by the former Inland of St. Louis, like Drew and Litho Roman, are available again. Faces not in the former catalogue, as for instance Pabst, and, we're mighty glad to state, Jenson and De Vinne, are shown and offered. No greater variety of types has ever been issued.

Handsome new borders, ornaments and initials, the equal of which have never been seen in a typefounders' catalogue, are offered. Famous artists, notably Cleland, the Rosa Brothers, Teague and Jaquish, designed them. The new specimen book, we believe, will draw a lot of business from the decorative artists, for this new decorative material is quite a contrast to most of what the typefounders have heretofore offered. It is beautiful enough and chaste enough to satisfy the best taste; good enough, also, we think, to avoid being sensed as type ornament.

The book itself is handsomely done. On some pages—all of which are more completely filled than we should like—the nature of the examples shown necessitated very narrow margins, yet, so painstakingly were the forms made up and the binding done, they are perfectly even. Presswork could not be better, and while many of the specimen exhibits are more ornate than present taste dictates, this fact is conceded in the text section, where it is said the necessity for showing this new decorative material dictated more extensive employment of it than is ordinarily considered in good taste.

In conclusion the American Type Founders Company has expressed its bigness and its serviceableness in no better way in all the years it has been in business than through the execution of this book, which will be prized wherever it goes. To Wadsworth A. Parker, who had charge of the production, the craft is indebted for many practical suggestions, as well as for the incentive to better typography which is so ably provided.

WHAT FATHER DOES AT THE OFFICE

Inquisitive Young Daughter—Papa, what do you do all day long at the office?

Father (not paying much attention to the question, as he is busy reading the evening paper)—Oh, nothing.

Daughter (not easily discouraged)—Well, how do you know when you are through?—Selected.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Make Preliminary Plans for Graphic Arts Exposition at Milwaukee

The Chester I. Campbell Organization and the Atlantic Decorating Company, both of Boston, have been engaged by the Milwaukee Graphic Arts Exposition to handle the physical matters in connection with the Graphic Arts Exposition which will be held at the Milwaukee Auditorium from August 18 to 23, 1924, under the auspices of the International Association of Printing House Craftsmen. The entire exposition will be housed under one roof, as ample space for exhibits is provided in the great auditorium in Milwaukee, which has a floor space of 320 feet by 420 feet. Every craftsman in Milwaukee is working earnestly to make the exposition the best and the largest ever held, and early reports are that the exhibition will transcend previous shows conducted under craftsmen auspices.

Old-Time Printers Observe Franklin's Anniversary

The thirty-ninth annual banquet and ball of the Old-Time Printers' Association of Chicago was held at the Hotel La Salle on Saturday evening, January 19, in commemoration of the two hundred and eighteenth anniversary of the birth of Benjamin Franklin. A large number of the members, their ladies and guests, were in attendance. The following is the program and order of exercises: Invocation, Rev. Father M. J. Marsile, chaplain Oak Park Hospital; announcements, John W. Hastie, general chairman of the banquet committee; address of welcome, Thomas Knapp, president Old-Time Printers' Association; introduction of speakers, Homer J. Buckley, toastmaster; address on "High Spots in Franklin's Career," Col. Edward T. Miller, general secretary of the United Typothetae of America. Colonel Miller's talk was illustrated with slides from the "Pictorial Life of Benjamin Franklin," loaned by Benjamin Franklin Affleck, chairman Franklin Birthday Committee. The principal address of the evening was delivered by Hon. Medill McCormick, United States Senator from Illinois, who spoke on "Practical Consideration of the Reconstruction at Home and Abroad." Dancing followed the musical and speaking program.

Carroll T. Harris Goes to the West Coast

Carroll T. Harris resigned his position as assistant sales manager of the Lanston Monotype Machine Company, Philadelphia, on January 1, to become treasurer

and vice-president of the Monotype Composition Company, of San Francisco. Mr. Harris served the Lanston Monotype Company during a period of thirteen consecutive years, with the exception of two years spent in service with the American Expeditionary Forces in France.

Benjamin H. McCain

Benjamin H. McCain, for the past few years a resident of Miami, Florida, passed



Benjamin H. McCain

away at his home there in November. Mr. McCain is widely known among printers throughout the country, having been connected with the Dexter Folder Company as vice-president and manager of the Chicago office of the company from 1893 until about eight years ago, when he retired from active business connection. He had been continuously connected with the Dexter company from the time it brought out its first machine at Des Moines, Iowa. The factory of the Dexter Folder Company was subsequently moved to Pearl River, New York, where it is now located.

A. F. J. Wheatley

A. F. J. Wheatley, former secretary of the Intertype Corporation, died at his home in Baldwin, Long Island, on January 9, 1924. Mr. Wheatley had been in bad health for some time and was retired by the corporation in May, 1923. Upon his retirement he was succeeded by H. G. Willnus.

John Benjamin Wiggins

John Benjamin Wiggins, head of the John B. Wiggins Company, engravers and card manufacturers, Chicago, passed away on December 25, 1923. Mr. Wiggins enjoyed a wide acquaintance among printers.

Federal Body Rules Against Imitation "Engraving"

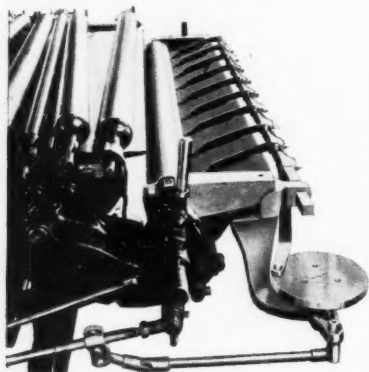
A raised letter effect in imitation of engraving is confusing to the public and constitutes unfair competition if advertised as engraving, the Federal Trade Commission has ruled, according to an announcement made recently by the Associated Advertising Clubs of the World. In the case of Turner & Porter, Incorporated, Buffalo, New York, the Federal Trade Commission sustained the contention of the National Vigilance Committee in regard to "process" or "relief" engraving constituting unfair competition, and a cease and desist order was issued against this firm. The order bars the use of "relief engraving" or the word "engraving," either alone or in combination with any other word or words, where engraved plates or dies are not used.

Town Criers Club Celebrates Franklin's Birthday

Franklin's birthday was celebrated in a fitting manner by the Town Criers Club, of St. Paul, Minnesota, at the Minnesota Club on Thursday evening, January 17. The large room was beautifully decorated, and pictures of Franklin were hung on the walls. On the platform at one side of the room was a hand press and a rack with type cases, resembling a small printing office. During the evening a short humorous sketch, representing Franklin and the printer's devil at work in the shop, was put on by two of the members. A stirring address on "Franklin the Man" was delivered by Rev. William C. Sainsbury, pastor of the Trinity Methodist Episcopal Church, of St. Paul. Harry Hillman, of Chicago, editor of THE INLAND PRINTER, spoke on "Printing and Its Influence." Music rendered by an orchestra during the dinner, and selections by the Imperial Quartet between the numbers on the program, added greatly to the enjoyment of the evening. As a souvenir of the occasion the E. J. Stilwell Paper Company, of St. Paul, distributed copies of "The Pictorial Life of Benjamin Franklin," published by the Dill & Collins Company, Philadelphia, in commemoration of the two hundredth anniversary of Franklin's arrival in Philadelphia.

Ortleb Ink Agitator for Cylinder and Offset Presses

One of the new devices to fill a long-felt need is the Ortleb ink agitator made by the Ortleb Ink Agitator Company, of St. Louis, Missouri. This device is easily and quickly attached to the ink fountain and makes possible the use of heavier ink, thus guaranteeing, in most cases, a better printed



The Ortleb Ink Agitator

result. It consists of a series of blades which fit into the ink fountain and these keep the ink in motion and force it onto the feed roller as long as the press is running. The blades move six inches at every impression and it is said that the device not only greatly improves the quality of printing but reduces the cost of ink by assuring the use of every bit of it. The constant agitation in the fountain prevents separation of pigment from oils and varnish, produces a uniform color and eliminates the forming of scum on the top or settlings in the bottom. The device is attachable to all cylinder presses, as well as offset printing presses.

G. Ben McCormack has been appointed sales agent for this device, with headquarters at 641 South Dearborn street, Chicago.

Monotype District Managers Confer at Home Office

Harvey D. Best, vice-president of the Lanston Monotype Machine Company, Philadelphia, held a conference with the district managers at the home office on December 31, 1923. A review of the company's past sales and sales methods was made and other matters of interest were discussed. The various district managers reported a surprisingly large demand for the new Goudy type faces, a demand that is said to have far exceeded expectations.

Eldon H. Gleason Heads Chicago Business Papers and Supplymen's Guild

Formal installation of the officers who are to direct the activities of the Chicago Business Papers Association took place at the La Salle Hotel on Thursday evening, January 17. About three hundred persons, including members and their guests, were present at the meeting, at which the principal speaker was Captain Patrick Irving O'Hay, New York city, famous as the "soldier of fortune." The officers for 1924 who were installed include the following: President, Eldon H. Gleason, sales and advertising manager of THE INLAND PRINTER;

vice-president, Paul I. Aldrich, *National Provisioner*; secretary, John A. Gilbert, *Office Appliances*; treasurer, J. R. Hannon, *Motor Age*. The Executive Committee for the ensuing year is to be composed of C. M. Yager, *Modern Miller*; David R. Gilbert, *Industrial Publications, Incorporated*, and Edward B. Fritz, *Paper Industry*.

In addition to his duties with THE INLAND PRINTER and the Chicago Business Papers Association, Mr. Gleason again heads the Printers' Supplymen's Guild of Chicago. Other officers of this organization reelected for the coming year are: Frank F. Novey, *Challenge Machinery Company*, vice-president; Charles H. Collins, agent for bindery equipment, secretary, and J. P. Cline, *Cline Electric Company*, treasurer.

Ludlow Company Holds a Convention of Field Force

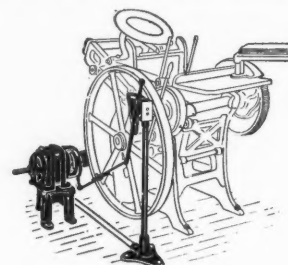
Ludlow representatives from all over the United States visited the general offices and factory of the Ludlow Typograph Company, Chicago, when its annual four-day convention was held during the holidays. The sessions were devoted to developing a better understanding of the use of the Ludlow in all branches of the printing trades. Special attention during the meetings was given to the many new features that have become a part of the Ludlow, among them the smaller type faces, extending the range of standard series of faces from 60 down to 6 point; the new blank form rule matrices, and the large vertical advertising figures and display type faces up to 144 point.

Newspaper Man Heads Journalism School at St. Louis

Basil G. Rudd, graduate of the Missouri University School of Journalism, will have charge of the newly established department of journalism instruction at Washington University, St. Louis, it was announced this week. Mr. Rudd was until recently an editorial writer of the Omaha *World-Herald*, and prior to that in the New York office of the United Press.

Push Button Switch Convenient for Pressman

The Kimble Electric Company, Chicago, manufacturers of motors for presses, have



Handy Motor Control

brought out an improved equipment known as the Press-O-Matic. This unit comprises a substantial base on which is mounted a lever with a quadrant and dial and a push-button switch. The unit gives a speed range of 4 to 1, that is, from 450 to 1,800 r. p. m.,

Map Indicates Towns and Cities in U.S. and Canada where there are Regular Readers of THE INLAND PRINTER. Foreign Readers are Located in almost Every Country in the World.



What Our Sales and Advertising Director Looks Like

The individual with the elongated physiognomy is none other than Eldon H. Gleason, our genial advertising manager, who looked scared to death when the flash-light artist caught him in this corner. Mr. Gleason had recently been elected president of the Chicago Business Papers Association and reelected head of the Printers' Supplymen's Guild of Chicago. While we are about it we might say that our colleague never gets peeved except when he has to scotch a rumor that "somebody told somebody" that this journal circulates only among "the men in the print shops." Then he hauls out the A. B. C. report which shows that about three-fourths of the circulation is among executives, foremen, and owners of printing plants, and a real smile lights up his countenance as he shows facts and figures which indicate that the past five years have brought an increase of twenty-five per cent in circulation among the key men in the printing industry.

and there are no steps in the control, so that any desired intermediate speed may be had.

The principle of speed control which has proved so advantageous over a period of eighteen years is used in this efficient unit. The speed is regulated by shifting the brushes in the commutator of the motor. This regulates the energy permitted to enter the motor and the power not actually required to drive the press at the required speed is left in the line and does not register in the meter. This results in a great saving of power. The push-button switch for starting and stopping is arranged conveniently for the operator and permits the press to be started and stopped without interfering with the setting of the speed-control lever.

Craftsmen Discuss Practical Problems

Commencing with the January meeting, the Boston Club of Printing House Craftsmen inaugurated a series of six monthly discussions and demonstrations on practical presswork. The first of the series of talks covered preparatory makeready, including setting of the press, leveling, lining up and registering of metal base, type and catalogue forms. This series is one of the most practical and valuable that are now being conducted by the craftsmen in this country.

Windermere Press, of Chicago, in New Home

In the accompanying halftone reproduction we show the beautiful new home of the Windermere Press, of Chicago. We might well entitle this picture "What one printer has gained through prohibition," and that would not be casting any reflections on the proprietor, A. W. Fleming, who has for years been active in the work of printers' organizations in Chicago. In pre-Volstead days the building was one of the famous eating places, located in an outlying district, at Sixty-seventh street and Dorchester

with highly ornamental lighting fixtures overhead. But why should not a printing office be thus fitted out? Being all on one floor, with large windows on two sides and a skylight in the center (this is fitted with ornamental glass too, by the way), it is an ideal place for producing printed matter. The windows opening right on the sidewalk offer exceptional display space, and this was

reception committee on the opening day. Hundreds of people who had probably never seen a printing press in operation before were given a chance to learn something about the printing business, because the plant was in full operation all afternoon and the guests were allowed to walk through the composing rooms and press-rooms and see the workmen in action. The



New Building Houses the McCormick-Armstrong Press, Wichita, Kansas

used to good advantage with artistic displays of greeting cards just preceding and during the holiday season.

Mr. Fleming's former location was a third floor in a building on Sixty-third street, in the heart of the Woodlawn business district. His new building is close to what is rapidly building up into a new outlying business district. He says that his transient business has increased remarkably since the change in location, and at the same time he is able to give his regular customers improved service.

Formal Opening of New Printing Plant

On December 7 more than two thousand persons attended the formal opening of the

great cylinder presses, the vertical presses, and the little automatic feeder presses, almost human in their actions, attracted most comment. A special edition of the *Wichita Beacon* was recently published in observance of the opening of this great printing establishment, the picture of which is shown here.

Chicago Craftsmen Elect Officers

At the January meeting of the Chicago Club of Printing House Craftsmen a revision of the constitution of the organization was made by which the past presidents are exempted from future payment of dues and are designated to serve on the Board of Governors of the club. New officers for the ensuing year were elected as follows: Alex J. Jensen, president; E. C. Dittman, first vice-president; Herman Tripper, second vice-president; William Bentley, secretary, and Albert Kirchner, treasurer. Plans are now under way to hold a joint meeting of the paper mill superintendents of Kalamazoo, Michigan, and the Chicago craftsmen at an early date.

Plan Extensive Improvement

The Sabin Robbins Paper Company, Middletown Ohio, national distributors of paper mill job lots, are having plans drawn for an extensive improvement in the warehouse property purchased by them last month at 7800 Bessemer avenue, Cleveland. This property is located on the Erie switch and comprises about sixty thousand square feet of floor space. This division of the company is under the active management of C. A. Dickerson.

Kareth Made Manager Chicago Branch of Wesel Company

The Wesel Manufacturing Company, Brooklyn, announces the appointment of A. J. Kareth as manager of its Chicago branch. Mr. Kareth has been a member of the Wesel sales staff in Chicago for more than a year. He served his apprenticeship



New Home of the Windermere Press, Chicago

avenue, just a few blocks from the southwest entrance to Jackson Park. Now it is devoted to dispensing food for thought, and other printed matter that helps to keep business institutions going.

The building is well adapted for a printing office, though we must acknowledge that it seems a little unusual to see printers working on beautiful white tile floors and

new building which houses the McCormick-Armstrong Press, at Wichita, Kansas. The building, which contains more than a quarter of a million dollars' worth of machinery and equipment, was attractively decorated for the occasion. A. G. McCormick, president of the company; R. T. Aitchison, vice-president; C. H. Armstrong, secretary and treasurer, with their wives, acted as a

in the printing industry with the Rapid Electrotype Company, of Cincinnati, and in May, 1916, he went to Chicago to assist in the installation of the Aluminotype Company. Aluminotyping was a new method of duplicating printing plates with the use



A. J. Kareth

of plaster of Paris as a molding medium, and when the mold was dry cast was made with aluminum. In 1918 Mr. Kareth entered the army and after his discharge became associated with the Central Typesetting & Electrotyping Company, of Chicago.

Campaigns for Offset Printing

One of the most intelligently directed campaigns to increase the use of offset printing is that which is now being conducted by the Harris Automatic Press Company, Cleveland, Ohio. This press manufacturing concern is going into advertising journals with full page inserts printed by offset, selling the offset idea directly to buyers of printing and advertising. The principle back of the campaign is to create a demand for offset printing and the sales of offset printing equipment will take care of themselves. It is a broad-gaged campaign, and no doubt is proving effective.

Atlantic Printing Company Enjoys Growth

That the printing trade offers opportunities for success as great as in any other industry is proved by the growth of the Atlantic Printing Company, of Boston. Less than six years ago the management of an old printing office in Boston equipped with a few worn-out cylinder presses and other obsolete machinery was taken over by John E. Lewis, who for a considerable period had been New England manager for the Lanston Monotype Machine Company. Today the plant occupies five large floors in a new and up-to-date building, and the equipment includes twenty-one cylinder presses fitted with automatic feeders, a large battery of automatic job presses, eight monotype key-

boards and casters, and a complete job bindery. In addition to purchasing the best machinery that can be obtained, Mr. Lewis has brought together a staff of experts in the selling department as well as in the various manufacturing departments. Typography in this plant is under the direction of Lewis C. Gandy, who has a national reputation in this field.

Central Ohio Paper Company Convention

The annual sales convention of the Central Ohio Paper Company was held at Akron, Ohio, December 27 and 28, 1923, and was attended by seventy-five of the company's salesmen. Speakers at the convention included the following: E. H. Beimfohr, A. M. Collins Company, Philadelphia; W. D. Rodgers, S. D. Warren Company, Boston; Al. Sutphin, Braden Printing Ink Company, Cleveland; C. C. Chapman, Burt Cup Company, Buffalo; G. B. Gibson, Wausau Sulphate Fibre Company, Chicago; A. R. Jackson, Nekoosa Edwards Paper Company, Nekoosa, Wisconsin; James Wilson, Hoover & Allison Company, Xenia, Ohio, and George K. Cadwell, American Writing Paper Company, Holyoke, Massachusetts.

Bronze Tablet for Linotype

Not often does a modern and accomplishing personality discover itself decorated with a bronze tablet in the days of its youth and greatest usefulness, but a new linotype in the Children's Home at Winston-Salem, North Carolina, so discovers itself, and it proudly wears the decoration right over its heart. This linotype was donated to the institution by Annie B. Glenn and James K. Norfleet in memory of Joe H. Glenn, "a friend of all children." The tablet, which exactly fits the panel right in front of the auxiliary reeds, gives an added touch of distinction to the ma-



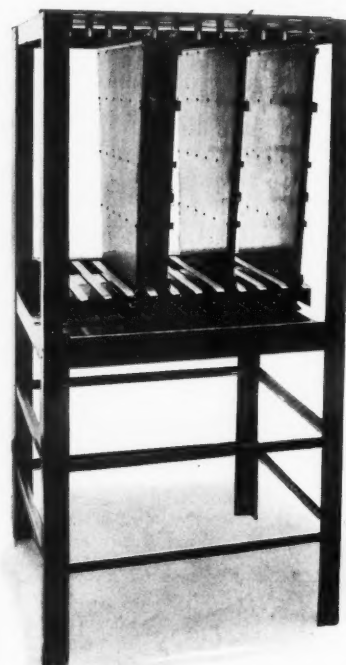
Bronze Tablet on Linotype

chine. Charles A. Wood, superintendent of the home, expects to do a great deal for his charges with that decorated linotype, and by means of it to equip many of them to go out and win decorations of their own.

New Linotype Magazine Rack

The new linotype magazine rack shown in the accompanying illustration has been brought out by William Reid & Co., 537 South La Salle street, Chicago. This rack is designed especially to receive the latest Model 5 magazines and other of the quick-change Model 5 type. The magazines slide into the rack, and the bottom steel bar slides on the cast rail. At the mouth of the magazine there is plenty of clearance so as

not to damage any projecting matrices. There are two sections for storage below the magazines. The top of the rack is covered with sheet iron and can also be used



Linotype Magazine Rack

for storage space. Information concerning this rack can be obtained by writing to the above address.

Rollermakers' Calendar Enjoys Big Demand

The 1924 edition of the Sam'l Bingham's Son Manufacturing Company calendar is now being distributed throughout the printing trades, and its individuality and practicability make it worthy of special attention. This handsome twelve-sheet calendar was first issued in 1922, and met with an immediate and warm response, as printed almost entirely from hand-lettered plates with large, clear figures it presents some unusually striking color effects.

Every printer will be interested in the test to which the October calendar sheet was subjected. The plate was sawed in half from top to bottom. The left half was run on a cool October day with new winter rollers. The right half was run on the same press under the same conditions exactly, with summer rollers. The comparative quality of the presswork on the two halves is a splendid example of the results which may be expected from the use of proper or improper rollers, and the difference in cost of ink is remarkable.

Announces Change of Name

The Churchill Printing Company, Petoskey, Michigan, has announced that the name of the concern will be the Petoskey News Printing Company, effective January 16, 1924. This company publishes the Petoskey *Evening News* and the *Independent*.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,

632 SHERMAN STREET, CHICAGO

VOL. 72

FEBRUARY, 1924

No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & Sons (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

A PRINTING PLANT centrally located, in heart of Los Angeles, California, fully equipped. Cylinders, job presses, and complete bindery for catalog, booklet, and color printing. A-1 clientele. Clearing from \$800.00 to \$1,100.00 per month NET. Owner retiring from active business selling equity at cost. \$15,800.00 cash for limited period. Can prove conclusively the worth of this proposition to responsible parties. ERNEST G. KLEIN, 1020 No. Mariposa avenue, Los Angeles, Cal.

FOR SALE—Job printing plant, well established profitable business town 12,000; equipment: two 10 by 15, one 12 by 18 Gilding jobbers, one 10 by 15 Miller feeder equipment, 32-inch automatic Oswego power cutter, Portland and Nelson punch presses, Latham stitcher, etc.; individual motors, good condition; modern plant in every respect. T. F. DAILEY, Box 15, Athol, Mass.

FOR SALE—A profitable book and job printing plant located in a fast growing Pennsylvania city of 80,000 population; equipment: two linotype machines, three cylinder presses, three jobbers, bronzing machine, embosser and cutter; fully equipped to handle any line of work; will be sold with or without the real estate; owner retiring. Full information upon request. F 986.

PRINTER PARTNER WANTED—Successful bank advertising business covering 47 states needs A-1 printer for form-letters, booklets, folders, house organ, etc., sold in quantity. \$3,000 will do to start—profits will take care of later needs. I mean business and must have good man. Give all facts in first letter. W. C. SWENGEL SERVICE, Neoga, Illinois.

OPPORTUNITY—Owner of a fine, up-to-date trade composition plant, well established and well known, located in live, growing, wide-awake city of more than 100,000 population, will sell plant and business at present value of the equipment; Intertypes and Monotype; fine opportunity for one or two practical men; terms can be arranged. F 807.

FOR SALE, JOB PRINTING OFFICE—Located in flourishing city of 40,000, fine climate, 4 Gordon presses, large assortment type, usual equipment, fixtures, all paper stock; \$3,000 cash, no incumbrances, want to retire; right man can win; correspondence solicited. J. A. WILKINS, 1024 Main street, Lynchburg, Va.

SMALL JOB SHOP one hundred miles from Sioux City, doing over \$1,100 business per month, will be sold at invoice of \$2,700: fullest investigation courted; intending purchaser can secure employment while investigating. This is an all cash proposition. F 997.

FOR SALE—Linotype business in Los Angeles, California; two machines, 32 fonts, 26 magazines, Miller saw, melting furnace, Lee feeders, all kinds of sorts, liners, etc.; \$16,000; \$5,000 cash handles, balance easy. F 988.

PRINTER, PRESSMAN or office manager with \$2,000 to \$15,500 can buy up to half-interest in money-making printing and publishing plant. C. M. BUTLER, 6124 South Park avenue, Chicago.

JOB PRINTING PLANT for sale on account other interests, well equipped; good location; fireproof sprinkler building; splendid light. Room 1401, 110 W. 40th street, New York city.

FOR SALE

FOR SALE—When in the market for new, overhauled or used machinery, composing room equipment or complete outfits, write us for information and prices if in our territory. Offer Michle presses overhauled 35x50, 39x53, 29x41, 43x56 and 46x68; 14x22 Colts, Universal and Laurette presses; 1/4, 1/2, 3/4 Morrison stitchers; 40-in. late Sheridan New Model Power cutter sold with pink knives for sample cutting or straight knife; 26x38 Colts Eccentric cutter and creaser. Tell us your wants as we have large stock or can locate equipment for you. We buy or sell your surplus equipment. WANNER MCHY. CO., 716 So. Dearborn, Chicago.

MONOTYPE MATRICES FOR SALE—complete fonts of 6, 8, 10 and 12 point number 20A with small caps and italics, cases included; 12 point number 20J, without case; 14, 18 and 24 point 891; 18, 24, 30 and 36 point 227—these matrices have been used very little and are practically as good as new—for sale because of change in equipment—prices on request. UNIVERSITY OF ILLINOIS PRESS, Champaign, Illinois.

FOR SALE—two ruling machines, No. 1 and No. 30A Duplex, made by the W. O. Hickok Mfg. Co., 36" cloth, 42" between rails. No. 2 same as above, 48" between rails, 42" cloth. Full particulars and price on application. For local parties the machines can be inspected in our bindery. THE RYAN AND HART CO., 324-326 Federal street, Chicago.

FOR SALE—On account of health will sell stock of a par value of ten thousand dollars in a label and sealing tape printing plant located in Chicago; the balance of outstanding stock (\$20,000 par) held in escrow guaranteeing value of my stock; carries position of Secretary-Treasurer at \$75 per week. W. F. OLDHAM, 5105 Augusta street, Chicago, Ill.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON

Send for booklet this and other styles.

The Name MEGILL

on a gauge pin is a guarantee of quality and all genuine goods have this name stamped on them. Insist on Megill products. If not at your dealer's, order them from us. *Illustrated circulars on request.*

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Chandler & Price, 12 by 18; Miller Ideal Unit, 12 by 18; Thomson, 14 by 22; Latham stitcher will take from 1/4 inch to 1 3/4 inches; all items thoroughly rebuilt and guaranteed. Write for bargain prices; cash or terms. **HOLLAND PRINTING MACHINERY COMPANY**, 158 West 17th street, New York city.

FOR SALE—Harris automatic presses: three (3) two-color S.1 (16 by 20) presses; three (3) one-color S.1 (16 by 20) presses; two (2) one-color E.1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. F 833.

MIEHLE PRESSES: 26 by 34 Pony, 29 by 40 two-roller, 29 by 41 four-roller, 33 by 44 four-roller, 46 by 60 four-roller; all combination delivery, rebuilt, guaranteed register. Write for prices. **PRINTERS' SUPPLY CO.**, 306 S. 6th street, Minneapolis, Minn.

FOR SALE—One 42-inch Rosback rotary slot perforator, serial No. 517, hand feed, ten perforators, striker, machine has never been uncrated. Price \$400.00 f.o.b. Shelby, Ohio. **SHELBY SALEBOOK COMPANY**, Shelby, Ohio.

FOR SALE—Two 12 x 18 C. & P. presses with roll-feed attachment for printing, slitting and cut-off, for one or two-color printing, in good running order. Price \$1,800 f.o.b. New York. **FRANK NOSSEL**, 38 Park Row, New York city.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. **GIBBS-BROWER COMPANY**, 261 Broadway, New York city; 166 W. Jackson street, Chicago.

FOR SALE, \$1,000.00—Plant of Franklin News, Franklin, Ohio: this plant is also fully equipped for job work. Details upon application. **THE SHARTLE BROTHERS MACHINE COMPANY**, Middletown, Ohio.

SIX ROUSE PAPER LIFTS, type CC, maximum sheet size 43 by 56, guaranteed to be in first-class condition; ready for immediate shipment; price \$200 each. **THE GEO. C. WHITNEY CO.**, Worcester, Mass.

FOR SALE—Small half-tone plant complete for highest grade work; saw-trimmer, rabbetter, Reliance proof press, Cooke lens, type-high, circular screen; \$800 cash. **BOX 46, Central Lake, Mich.**

BOOKBINDERS MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal street, Chicago.

FOR SALE—12 by 18 C. & P. gordon with Miller feeder, both in good condition; can be seen running. Make us an offer. **CARBERRY & REED**, 638 Federal street, Chicago.

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. F 787.

FOR SALE—44-inch Seybold cutting machine. F 985.

HELP WANTED

Bindery

BINDERY SUPERINTENDENT for a large trade plant doing a very diversified line of work; must be good executive and capable of handling customers satisfactorily. Give full details in first letter. F 999.

Composing Room

STONEMAN—One of the greatest printers this country has ever known said that he did not think there were more than twenty topnotch stonemen in this country. We are looking for this kind of a man to take complete charge of our stone work, including the registering of the most intricate color work, as well as the more ordinary forms of black-and-white catalogue and advertising printing; we want a man who will take a real interest in his work and be proud to be connected with a concern such as ours, which stands quite in a class by itself in this part of the country; ours is an open shop, forty-eight hours a week, exceptionally pleasant working and living conditions. If you think you can qualify for the position, please write giving full details regarding experience and salary expected; also, if possible, enclose some kind of a snapshot photo of yourself. F 3.

LINOTYPE OPERATOR—who can set clean proofs on book work; open shop, piece work at good rates. **KINGSPORT PRESS**, Kingsport, Tenn.

Managers and Superintendents

SPLENDID OPENING FOR A COMPETENT SUPERINTENDENT—thoroughly acquainted with composition, presswork and binding. In particular must have experience in laying out and directing **MONOTYPE** composition, have a ready grasp of detail and be able to systematically plan and follow work through the shop in all branches of book and general printing. Plant has been in successful operation over thirty-five years under the same management, is in a new building especially constructed and is equipped with modern furniture and machinery, employing forty to fifty people. In reply give age, education, nationality and experience. All correspondence strictly confidential. F 998.

Miscellaneous

LEARN LINOTYPING, Monotyping or Intertyping at home in spare time; steady, clean work at \$55 a week; easy to learn through amazing invention, The Thaler Keyboard; mail post card or letter for free book and details of special short-time offer; write NOW. **THALER SYSTEM**, 22 Loan & Trust Bldg., Washington, D. C.

Pressroom

A **CHICAGO SPECIALTY HOUSE, Inc.**, needs A-1 Gordon pressman; must be in position to take over \$2,000 stock of man leaving; this is an A-1 proposition for an A-1 man. References required. F 996.

Salesmen

SALESMEN—A leading printing ink house established nearly forty years desires experienced high-class salesmen who must reside and have charge of sales in the following cities:

Chicago,	Atlanta,	Baltimore,	Boston,
Buffalo,	Denver,	Detroit,	Indianapolis,
Milwaukee,	Nashville,	New Orleans,	Philadelphia,
Pittsburgh,	Richmond,	St. Louis,	St. Paul.
San Francisco,			

Address F 984.

BOOKBINDING SALESMAN, high calibre, honest and ambitious, to represent one of the largest bookbinding companies in Cleveland, having a plant equipped to handle large runs of pamphlets, booklets, catalogues and edition binding in cloth and leather; unlimited territory; remuneration consistent with results; state in your application past results. **THE MASTER PRINTERS ASSOCIATION** of Cleveland, Ohio, 307 Standard Theatre Bldg., 811 Prospect avenue.

WANTED—Salesmen, one each for Indiana, Missouri, Western Pennsylvania territory; genteel, 30 to 40, of cheerful personality; one with previous selling experience who loves the game and will lend himself to training; a hard worker and good finisher; knowledge of printing and machinery an advantage; good future for man of proven selling ability. F 809.

COMPETENT SALESMAN WANTED to sell and demonstrate Cleveland folding machines in Pacific Coast states, with headquarters in San Francisco; good weekly salary and other compensation; traveling expenses paid; references required and thorough investigation as to ability and character. **CLEVELAND FOLDING MACHINE COMPANY**, Cleveland, Ohio.

PRINTING SALESMAN—experienced on gordon and cylinder work, to connect with a complete modern shop; must know estimating; an opportunity for high-class man with good clients to gain interest in business; salary or commission; reply in full. F 827.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. **McCOURT LABEL CABINET CO.**, Bradford, Pa.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. **MILBENNETT'S INTERTYPE SCHOOL**, Toledo, Ohio.

SITUATIONS WANTED

Bindery

COMBINATION BLANK BOOK MAKER, ruler, bookbinder, canvas and corduroy binder, cutter, small shop, wants job. Working foreman, 18 years' experience, references. F 814.

BINDERY SUPERINTENDENT would like connection with progressive concern; practical man with executive ability. F 1.

Composing Room

SITUATION WANTED as superintendent of entire plant or foreman of composing room by a thoroughly competent high-grade man wishing to connect with medium-sized firm doing better class of printing; full knowledge of the business, such as catalogs, pamphlets, annuals, loose leaf devices and general line of job work; married, temperate; non-union. F 992.

MONOTYPE COMBINATION OPERATOR, 14 years' experience; fast and accurate; thorough knowledge of all classes of work and of both machines; practical printer. F 886.

PRINTER-OPERATOR, age 25, 1 1/2 years' experience on Model 24 linotype; can take care of own machine; desires to make change; state best offer; union. F 987.

Executives

MIDDLE AGE (43) Printer above the average, with broad experience, unusual qualifications, advanced ideas, shortly available for permanent position, either foreman or superintendent private or progressive commercial plant, a REAL man of principle with the right sort of initiative seeking a MAN'S job in a MAN'S organization, formerly instructor in printing in Boston private school; also executive head commercial printing department large northwestern daily; not limited to any one line of work; know relation and general problems all departments; broad gauge man with business experience strong enough to be first class mixer and handler of men; dependable, fast, efficient; go anywhere, handle all office, production or mechanical details, composing room operation, layout, lockup, stock room, estimate, makeup, biling charges wisely, etc.; no union affiliation. F 2.

PROCESS WORK

—and
The Printer

A Quarterly Magazine

The Organ of the New Printing Era, dealing with Photo-Mechanical Printing, Illustrative Processes, and all matters of current interest to Process Workers and Printers generally; both British and Foreign ideas as to theory and practise are intelligently and comprehensively dealt with. Special sections dealing with Gravure, Offset, Collo-type and Letterpress Printing. **PER ANNUM \$1.50, Post-free. Specimen Copy \$0.40.**

Specimen copies may be obtained from The Inland Printer Company on request. A limited space is available for approved advertisements; or scale of charges apply to the Publishers.

Percy Lund, Humphries & Co., Ltd. Three Amen Corner London, E. C. 4.
Sold by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C. 4.**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

PRINTING EXECUTIVE—Practical, experienced, capable manager and successful handler of employees desires position with reliable concern in western Canada, western or southern states; moderate salary with a share of the profits preferred; briefly outline plant. F 990.

Manager

MANAGER OR ASSISTANT MANAGER—Man with practical experience in all departments. Good knowledge of accounting, cost finding, estimating, buying, selling, advertising and management; one who can help build business on a practical basis. F 995, THE INLAND PRINTER, 41 Park Row, New York city.

Office

ADVERTISING OR SALESWORK—Young man, 30 years old, practical experience in advertising and salesmanship, desires a position with a manufacturer of printing machinery. Available immediately. F 994.

Pressroom

PRESSROOM FOREMAN—a competent producer of highest grade four-color process printing and half-tone vignettes desires change; thorough executive, always striving for a better quality; above the average; not interested in "more rush—less quality" shops. Salary is not the main requirement; character and ability reference available; 38, union, east or south from Chicago a preference. F 851.

WANTED—Position as superintendent or foreman of cylinder pressroom, thoroughly competent to handle the best grades of printing, 28 years' experience in some of the best shops in New York, Philadelphia and Chicago, 15 years as executive, references furnished, non-union. F 931.

PRESSROOM FOREMAN, cylinder and job; thoroughly familiar with all classes of half-tone and color, also catalog work; familiar with automatic machines; good executive and can get results; desire position. F 908.

Production Manager

PRODUCTION SUPERINTENDENT, thoroughly experienced in all branches of printing; has consistently and economically produced high-class black and color work on rotary and flat-bed presses for some of the best houses in the country; references convincing. F 993.

Proofroom

PROOFREADER—Thoroughly competent union man of wide experience on all classes of work, reading first to final, seeks situation in either the New York city or Pittsburgh districts. F 989.

WANTED TO PURCHASE

WANT TO BUY steel sort boxes and cabinets, two 10 by 15 Gordons, one 12 by 18 Craftsman, two No. 2 Boston stitchers, one Miller saw-trimmer with jig saw and router attachment, one lift truck, 1 late Model 32 by 44 Miehle, two modern tpestandes, steel preferred; must be in good serviceable condition. F 928.

WANTED—Automatic press, Kelly, Harris, Miehle, Miller, New Era preferred; state price and condition. MACK'S PRINT SHOP, Rio Linda, Cal.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

H. P. STOLP & CO., 234 S. Desplaines street, Chicago. Specialists in rebuilding book sewing machines, case making machines, casing-in machines, folders and folder feeders. Real service.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York, and 132 S. Clinton street, Chicago. The only "safe" gas heaters for all printing presses.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

DUPLEX PRINTING PRESS CO. Mat and stereo. machinery. Battle Creek, Mich.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSsing BOARD—Easy to use, hardens like iron; 5 3/4 x 9 1/2 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Expert Printing Press Service

I. E. HURLBUT, Erector-Machinist. Address Duplex Printing Press Co., Battle Creek, Mich.; 418 World bldg., New York city.

Gold Leaf

LEAF for any purpose—roll or book form. M. SWIFT & SONS, 100 Love Lane, Hartford, Conn.

Halftone Overlay Process

INSTALL DURO OVERLAY PROCESS. Simple, practical, inexpensive. Write for samples, terms. Makes halftones print right. 804 Bartlett avenue, Milwaukee.

Knife Grinders

BRIDGEPORT SAFETY EMERY WHEEL CO., 103 Knowlton street, Bridgeport, Conn. Straight, cup and sectional wheel knife grinders.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Metal Flux

THE STEREOTYPE METAL FLUX COMPANY, Cleveland, Ohio. Makers of metal flux in powder, paste or solid. Free sample upon request.

Neutralizers

UTILITY HEATER CO., 239 Centre st., N. Y., and 132 S. Clinton st., Chicago. Electric and gas machines stop offset and elec. troubles, quick-dry ink.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; branch: 123 W. Madison street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cost Finder

THE PRINTER'S PAPER COST FINDER saves figuring cost of paper; information free. FITCH BROS., Central City, Neb.

Paper Cutters

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city. Large stock.

LINOTYPE AND INTERTYPE USERS!

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10.00. Sent on ten days approval. Write for details. Ordering state whether for LINOTYPE or INTERTYPE.

THE NORIB CO., 132 West 31st Street, NEW YORK

SOME SPONTANEOUS COMMENT:

Best investment we have ever made.—Barrington Review, Barrington, Ill.
Were surprised to find how accurate the slugs were.—Hignell Ptg. Co., Winnipeg, Man.

One of the best things for a print shop we have seen for some time.—Patriot Press, Inc., Putnam, Conn.

Does the work to perfection. Solves the low slug problem.—News-Register, Forest, Miss.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Printing Presses

BARNHART BROTHERS & SPINDLER — For address see Typefounders.
 AMERICAN TYPE FOUNDERS CO. — See Typefounders.
 GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.
 HOFFMANN TYPE & ENGRAVING CO., 114-116 East 13th street, New York city.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago office, 7 S. Dearborn street.

THE GOSS PRINTING PRESS CO., 1535 S. Paulina street, Chicago, Ill., newspaper and magazine presses.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

WE ARE manufacturers since more than 40 years of Printers' Sundries in Metal — composing sticks, galleys, cast-iron furniture, locking apparatus, etc. — of high-grade precision. G. E. REINHARDT, Machine Works, Leipzig-Connewitz 114-a, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Price List

UNIVERSAL PUBLISHING CO., 701 W. O. W. bldg., Omaha, Neb. Publishers of Universal printing price list. Write for ten day trial offer and more information.

Proof Presses

VANDERCOOK & SONS, 1722-1728 Austin avenue, Chicago. Used where quality and speed in taking proofs are most needed. Sold largely without personal solicitation.

Punching Machines

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Ruling Machines

The "Small Reinhardt," the only one existing upon the whole market, for jobbing work and small sizes of special rulings. The Small Reinhardt Jobbing Disc Ruling Machine should be installed in every plant of modern practice. We furthermore manufacture since more than 40 years large single-sided and double-sided Disc Ruling Machines, as well as Disc Ruling machines for head-printing and ruling combined. G. E. REINHARDT, Dept. Förste & Fromm Machine Works, Leipzig-Connewitz 114-b, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Perforating and Cutting Rule

STEEL perforating and cutting rule. J. F. HELMOLD & BROS., 1462 Custer street, Chicago.

Stereotyping Equipment

THE GOSS PRINTING PRESS CO., 1535 South Paulina street, Chicago, Ill., complete line of curved and flat stereo-machinery.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING — A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamp for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Casters

THOMPSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st., and Printing Crafts bldg., 8th av. and 34th st.; Philadelphia, 17 S. 6th st., and Keystone Type Foundry Supply House, 8th and Locust sts.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 118 Central av.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston.

Web Perfecting Presses

DUPLEX PRINTING PRESS CO. Stereotype rotaries; stero and mat machinery; flat bed web presses. Battle Creek, Mich.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

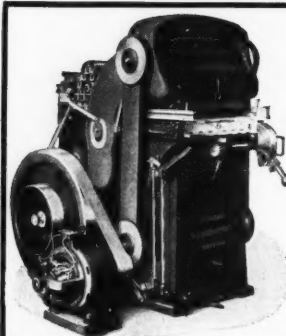
Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

The Productimeter

Plain Figures Long Life
 Sure Action Instant Reset
 Get our Bulletin 41.

DURANT MANUFACTURING CO.
 (1167) 653 Buffum St., Milwaukee, Wis.



Victoria Hercules Embosser

MADE IN 4 SIZES

For Heavy Work

FRANK NOSSEL

Modern Printing Presses

38 Park Row New York

They Find It Profitable

PRINTERS find it profitable to use my copy in their house-organs because their customers read it and like it and look for it. They find it profitable because each of them has exclusive rights to the use of the copy in a large territory. They find it profitable because they do not have to spend their time in planning and writing copy each month. They find it profitable because it is written to fit their needs.

The Printing Art Says:

"The articles appearing in this little magazine are out of the ordinary because they are filled with such straight common-sense and are so evidently written by someone who knows whereof he speaks."

Postage Says:

"As a house-magazine for printers, it is a brilliant gem."

Do you want a house-organ proven successful over a period of two and a half years? Are you tired of the laborious task of preparing material for your own magazine? Do you want a money-maker, at low cost? Write today for information and samples.



OREN ARBOGUST
1108 Garland Bldg., 58 E. Washington St.
CHICAGO, ILL.

House Organs for Printers

FOR SALE


At a Sacrifice

- 1 Rowe Continuous Straight-Line Trimmer—adjustable.
- 1 Sheridan Perfect Binder—32 pockets with Cross Automatic Feeder for covers.
- 1 Gulberg & Smith Gathering Machine—25 pockets.

This machinery is all perfect, in good running condition and has been in actual use for about eighteen months only.

For full information write

MURDOCH KERR & CO., Inc.
Pittsburgh, Pa.



The Money It Saves Is Profit

No bond paper can do more than Stillwater Bond. Yet other water-marked bonds are considerably more expensive. This means, simply, that the dollars you save your clients by using Stillwater Bond are dollars added to their profits. And adding to their profits means future business and future profits for you.


Stillwater Bond is fine in appearance, strong, smooth of surface and even in texture. Yet, with this high quality, its price is lower than that of ordinary bond.

It is made in white and in a variety of useful shades, each with envelopes to match. And every sheet is water-marked—for your protection.

Standardize on Stillwater for every bond paper use. It means true satisfaction and economy.

Write today for the Stillwater Portfolio

Manufactured by
THE PEERLESS PAPER CO.
DAYTON, OHIO



"Folders and booklets— why?"

Asks your customer

THE advertisement at the right tells him why.

It shows how such advertising works, slowly—but surely.

It tells him why he should begin to advertise *now*.

It suggests ways of distributing folders and booklets without spending money for postage.

This is a typical Warren advertisement—one of a series addressed to business men.

This series is now appearing in the principal newspapers of thirty-eight cities.

This advertising is helping to build a wider market for better printing—the kind that is profitable to your customer—and profitable to you.

"He takes a long time to make up his mind"

YOU have heard it said of a thousand men, "He takes a long time to make up his mind."

You have heard it said about men you know and about men you never saw. It is true of nearly all men—true of some men who pride themselves that they make quick decisions. Ask their wives or their partners.

If you expect to do business with men and women who take plenty of time before deciding to buy—*begin early*.

Use printed booklets, folders, and illustrated letters to explain your business to these people. If you sell a business service to business men, consider a house magazine to be mailed at intervals. If you sell over the retail counter, remember that the package insert to be shipped into every package you deliver costs nothing for postage and can be applied to any line of goods you carry.

When you mail your monthly statements to people in their homes, bear in mind that these envelopes will carry circulars describing things that you sell or do, at no extra cost for mailing.

Begin early. Use printing. Print well. If you plan your printing on the theory that most people are slow to make up their minds, you cannot lose.

You will help the slow thinkers decide, and the quick thinkers can decide as well after reading your message as they can after reading another's message.

A good printer can help you a lot if he understands that you are seriously engaged on a definite plan to build your business with better printing.

As for help in planning different kinds of direct advertising work, we can place in your hands some books that will not only help in the execution of the work but will assist you to explain the principle of it to your business associates.

better
paper
and
better
printing

The simple way to pass up effective direct mail advertising is described in a series of books published by S. D. Warren Company. These books are known as the "More Business Sales" series. You can obtain them as they are issued, without cost to you, from any distributor of Warren's Standard Printing Papers.

S. D. WARREN COMPANY BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

(DISTRIBUTOR'S NAME)



S. D. WARREN COMPANY, 101 MILK STREET, BOSTON, MASS.

WARREN'S STANDARD PRINTING PAPERS

All Warren's Standard Printing Papers are tested for qualities required in printing, folding, and binding.

THE WARREN STANDARD PRINTING PAPERS ARE

WARREN'S LUSTRO

Glossy coated for highest quality half-tone work either in color or black and white.

WARREN'S CAMEO

Dull coated paper for artistic half-tone printing. Its surface reflects no light. Also made in cover and postcard weights.

WARREN'S WARRENTOWN COATED BOOK
Glossy coated especially developed for process color printing in fine books and catalogs.

WARREN'S CUMBERLAND COATED BOOK
A generally popular, relatively inexpensive glossy coated paper for half-tone printing.

WARREN'S SILKOTE

An inexpensive semi-dull surface paper, noted for its practical printing qualities. Also made in postcard weight.

WARREN'S LIBRARY TEXT

An English finish paper taking medium screen half-tones satisfactorily and without glare.

WARREN'S OLDE STYLE

A watermarked antique finish paper which lends dignity and distinction to book work devoted to type and simple line illustrations.

WARREN'S PRINTONE

A semi-coated paper especially suited to large edition work requiring half-tones.

WARREN'S CUMBERLAND SUPER BOOK
A super-calendered paper of standard quality for half-tone illustrations, line cuts and text.

WARREN'S CUMBERLAND MACHINE BOOK
A moderately priced machine finish paper of the first quality, suitable for large editions.

WARREN'S THINTEXT

For thin editions, 1184 pages to the inch.

WARREN'S INDIA

For extra-thin editions, 1420 pages to the inch.

WARREN'S WARRENFOLD

Strong coated book. Strong body, good folding qualities, smooth, even printing surface.

WARREN'S OFFSET

For offset and letterpress printing.



Foldwell
TRADE MARK
REGISTERED

is used by

MILLER SAW-TRIMMER COMPANY

These five pieces, comprising a recent direct-mail campaign of the Miller Saw-Trimmer Company, were produced on Foldwell Coated Paper. Their advertising strength was proven by the splendid results obtained from each mailing. Considering that they were directed to the most exacting



class of printing critics—printers themselves—their effectiveness speaks well for Foldwell as an ideal stock for direct mail literature. Hundreds of big direct advertisers depend upon Foldwell for beautiful results, and for the qualities necessary to see those results safely through the mails.

CHICAGO PAPER COMPANY • Manufacturers
801 South Wells Street • Chicago
NATIONALLY DISTRIBUTED

Facts: New, fresh rags are used in Foldwell and these are beaten into LONG fibres from which Foldwell—Cover, Book and Writing—gets its exceptional strength.

COLLINS OAK LEAF COATED CARDBOARDS

• ULTRAFINE TRANSLUCENT •
• COMMERCIAL TRANSLUCENT •

• ULTRAFINE DULL COATED • FOLDING BROADSIDE • TOUGH CHECKS •



TEN Demonstrations On Collins Coated Cardboards



- 1—ULTRAFINE TRANSLUCENTS
- 2—ULTRAFINE DULL COATED
- 3—ULTRAFINE COATED RIPPLE
- 4—ULTRAFINE LITHO BLANK
- 5—COMMERCIAL TRANSLUCENTS
- 6—RELIABLE LITHO BLANK
- 7—COMMERCIAL PASTED BLANK
- 8—COLLINS TOUGH CHECK
- 9—OAK LEAF RAILROAD
- 10—FOLDING BROADSIDE

HERE is a Portfolio of printed proofs that demonstrates beyond a doubt the value and utility of COLLINS COATED CARDBOARDS for every purpose to which quality coated cardboards are put.

THIS Demonstrator will be studied and prized by every printer, designer, artist, advertiser and buyer who is confronted with the problem of choosing the most suitable cardboard.

TO THOSE who plan and create direct-mail pieces, catalogs, display material and such, the Collins Portfolio will prove to be invaluable.

If you have not received a copy, write the
A. M. COLLINS MANUFACTURING COMPANY
226-240 COLUMBIA AVE., PHILADELPHIA, PA.

When you buy or use a Collins Coated Cardboard
You know what it will do

DUOTONE TRANSLUCENT • ULTRAFINE LITHO

Resolute Ledger

A BOLD hand and steady pen combined with RESOLUTE LEDGER was once a most efficient bookkeeping combination.

The bold hand is now changed to printed figures. The steady pen is more often a sure touch on an adding machine.

But RESOLUTE LEDGER works well as ever in either combination. It is a rugged, reliable sheet well able to withstand the frequent handling given loose leaf systems of machine bookkeeping. It still presents a firm, smooth surface which takes printed figures as well as written figures and preserves them safely.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BALTIMORE, MD.....	J. Francis Hock & Co.	NORFOLK, VA.....	Old Dominion Paper Co.
BRIDGEPORT, CONN.....	Lasher & Gleason, Inc.	OKLAHOMA CITY, OKLA.....	Kansas City Paper House
BUTTE, MONT.....	Minneapolis Paper Co.	OMAHA, NEB.....	Field-Hamilton-Smith Paper Co.
CHICAGO, ILL.....	Parker, Thomas & Tucker Paper Co.	PHILADELPHIA, PA.....	A. S. Datz & Son
CLEVELAND, OHIO.....	Petrequin Paper Company	PITTSBURGH, PA.....	Potter-Brown Paper Co.
COLUMBIA, S. C.....	Epes-Fitzgerald Paper Co.	PORTLAND, OREGON.....	Blake, McFall Co.
DES MOINES, IOWA.....	Carpenter Paper Co.	PROVIDENCE, R. I.....	Paddock Paper Co.
HOUSTON, TEX.....	The Paper Supply Co.	RICHMOND, VA.....	Epes-Fitzgerald Paper Co.
INDIANAPOLIS, IND.....	Century Paper Co.	SAN ANTONIO, TEXAS.....	San Antonio Paper Co.
KANSAS CITY, MO.....	Kansas City Paper House	SAN FRANCISCO, CALIF.....	Bonestell & Co.
LANSING, MICH.....	Dudley Paper Co.	SPRINGFIELD, MO.....	Springfield Paper Co.
LOS ANGELES, CALIF.....	Western Pacific Paper Co.	ST. LOUIS, MO.....	St. Louis Paper Co.
LOUISVILLE, KY.....	Miller Paper Co.	ST. PAUL, MINN.....	E. J. Stilwell Paper Co.
MEMPHIS, TENN.....	Taylor Paper Co.	SEATTLE, WASH.....	The Paper Warehouse Co., Inc.
MILWAUKEE, WIS.....	Allman-Christiansen Paper Co.	TOLEDO, OHIO.....	Commerce Paper Co.
MINNEAPOLIS, MINN.....	Minneapolis Paper Co.	TULSA, OKLA.....	Taylor Paper Co.
NEW YORK CITY.....	F. W. Anderson & Co.	WORCESTER, MASS.....	Charles A. Estey Paper Co.

EXPORT — NEW YORK CITY, American Paper Exports, Inc.

NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Buckeye Cover and Good Will

Everywhere, except on the books of The Beckett Paper Company, the good will of Buckeye Cover is regarded as one of our greatest assets.

The Good Will of Buckeye Cover consists of the world-wide recognition of its high quality, uniform character and moderate price; and of an equally widespread knowledge that for more than three-quarters of a Century The Beckett Paper Company has been one of the most satisfactory business institutions in the world with which to do business.

Our mails reflect this attitude from a thousand angles and add to the happiness of the day's work. Our letter files are a steadily enriched mine of kindly Good Will.

Mr. Herbert S. Sylvester, "advertising" of Boston, is one of our typical unknown friends. Upon receiving our Buckeye Cover Specimen Box the other day he attached to his letter of acknowledgment these phrases:

"The Beckett Paper Company,
"Makers of Good Paper,
"Providers of Good Service,
"Creators of Good Will."

To Live Four-Square with this Friendly Estimate is Chief
Amongst Our Ambitions.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

TO THE BECKETT PAPER COMPANY, Hamilton, Ohio:

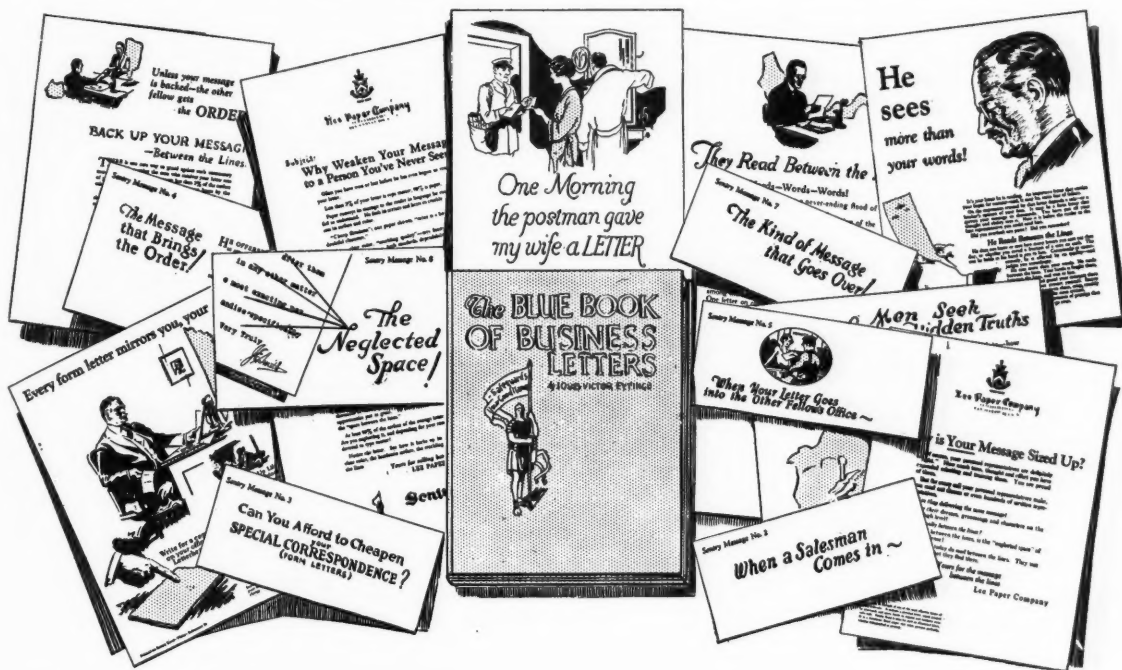
*Please send me Buckeye Cover Specimen Box No. 6, including printed,
lithographed and embossed pieces and Buckeye Cover envelopes.*

Name.....

Address.....



This Campaign is telling the Printing Buyers in your community about Sentry Bond



It will pay you to—

STANDARDIZE

—on Sentry Bond

IN SENTRY BOND you have a new sheet, made by an old specialist in fine bond and ledger papers, that meets the needs of your printing buyers today for a *better bond* paper at a *reasonable price*.

It is a sheet that gives you all the rich appearance and serviceability of the highest grade bonds, at a

price that makes it practical for all correspondence and office forms.

The big, impressive SENTRY Direct Advertising Campaign is building up the preference for this SENTRY better bond at a reasonable price among all buyers of printing you solicit for business.

LEE PAPER COMPANY, *Vicksburg, Mich.*

Sentry Bond
"Safeguards Your Good Name"





\$200.00 a month - Prizes for Skill in Advertising and Printing

What the Judges Say:

"Here is an opportunity for all advertising men and printers to show their skill. It will be interesting to see whether the largest printers and best known advertising men in the country can hold their own against the smaller printers and younger copy men."

THOMSON WILLING,
President American Institute of Graphic Arts.

"To win one of these prizes will be a mark of very high distinction in the advertising profession."

FREDERICK C. KENDALL,
Editor Advertising Fortnightly.

"Printers who enter these contests will thereby elevate the quality of their work. Those who win will have something new to talk about when soliciting quality work, beside having attractive bonuses to divide among their men."

JOHN CLYDE OSWALD,
Publisher The American Printer.

EVERY man of real attainments delights to pit his skill against others. Nothing like a good contest to bring out the best in a man! Advertising men and printers especially are constantly enjoying a friendly battle for supremacy. Much of their work is produced on Cantine's Coated Papers. To add zest to their instinctive competition and to recognize those of outstanding ability, we are paying \$100 each month to the advertising man and \$100 each month to the printer who jointly produce the best work on Cantine's Paper.

The winners to date have been:

- CONTEST No. 1 Syracuse Press, Syracuse, N. Y. (entire prize)
- CONTEST No. 2 Redfield, Kendrick & Odell, New York, \$100 for printing
Leonard S. Downey, New York, \$100 for advertising
- CONTEST No. 3 Rogers & Company, New York, \$100 for printing
Frank Campbell Scott, New York, \$100 for advertising

Contests close at the end of every month. Send in at once and regularly, samples of all work produced on Cantine's Papers. Any good piece may win. (Stock for printing of samples sent free if desired, as all entries must be printed on Cantine's Papers).

Cantine's Papers are sold by reliable jobbers throughout the United States.

Write for sample book and full particulars of the monthly contests.

THE MARTIN CANTINE COMPANY

Saugerties, New York

Cantine's

COATED PAPERS

CANFOLD
SUPREME FOLDING
AND PRINTING QUALITY

ASHOKAN
NO. 1 ENAMEL BOOK

ESOPUS
REGULAR
NO. 2 ENAMEL BOOK

VELVETONE
SEMI-DULL Easy to Print

LITHO C.I.S.
COATED ONE SIDE

HOWARD BOND
WATERMARKED

The **NATION'S BUSINESS PAPER**

UNIFORM ~
*In Size, Weight,
and Finish*

UNIFORM ~
*In Strength and
Printing Quality ~*
That's Howard Bond

*Compare it! Tear it! Test it!
and you will specify it*

HOWARD LAID BOND
HOWARD ENVELOPES
HOWARD LEDGER

A Clean, Crisp Bond Reasonably Priced

That, in a sentence, is Howard Bond. Its crackly texture, its clean, clear surface make it the ideal paper for general business use. It is good enough for fine stationery and priced low enough for office forms.

Howard Bond is a sheet which will print well, fold well—and look its best after a journey through the mails.

THE HOWARD PAPER COMPANY
URBANA, OHIO



The Spirit of Progress



An average of 9,000 new patents are filed at Washington each month. They serve notice that efficiencies of all sorts are about to junk a few more billion dollars' worth of leisurely, haphazard equipment.

*will dominate every section of the Third Educational
International*

Graphic Arts Exposition

Milwaukee, Wis., August 18 to 23, 1924

IT IS the last Graphic Arts Exposition until 1927. It is the manufacturer's best opportunity to bring his product favorably to the attention of those who are interested as buyers and those who are responsible for its successful operation.

The paper, printing, lithographing, and the graphic arts industries will exhibit. Complete working units in all branches of the printing and allied trades will be flanked by the instructive exhibits of manufacturers who realize the importance of trade education.



Announcements have been mailed. Those who have not made application for space should do so at once, because available space is limited.



Address all communications to

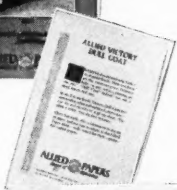
Milwaukee Graphic Arts Exposition, Inc.

Hotel Pfister • Milwaukee, Wis.



VICTORY DULL COAT

What printers themselves say about this paper convinces us that in Allied Victory Dull Coat we have developed something unusual.



Send
for
these
Printed
Specimens

From New York comes word that "its clear, white appearance is to be marvelled at" while the next mail brings us a letter from a Chicago printer who says that the clean printing of a job done on this stock—the absence of smashed dots in the halftones, and the absence of dirt pick-up or ink-gathering—"can be attributed entirely to the extraordinary finish of this paper." Artistic Dull Coat printing has been divorced from trouble in pressrooms

the country over where Victory Dull Coat is used. Its remarkable printing characteristics—developed in mills noted for their fine coated papers—make possible both beautiful work and profitable production. You have jobs going through your plant that call for artistic printing. Try Victory Dull Coat on one of them. We will be glad to send you a printed specimen showing you how beautifully the job will turn out.

ALLIED PAPER MILLS, Kalamazoo, Mich.

In writing for samples please address Desk 2, Office 7
New York Warehouse, 471-473 Eleventh Ave.



Allied Mill Brands:

PORCELAIN ENAMEL
SUPERIOR ENAMEL

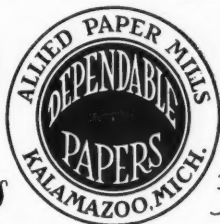
SUPERBA ENAMEL
VICTORY DULL COAT
LIBERTY OFFSET

DEPENDABLE OFFSET
KENWOOD TEXT
A. P. M. BOND

Besides these papers we stock, both at the Mills and our New York Warehouse, Monarch C 15 Litho, Laid Mimeograph, French Folio, Standard M. F. in white and colors, Standard Super in white and colors, Index Bristol in white and colors, Offset Blanks, Litho Blanks, Translucent Bristol and Campaign Bristol.

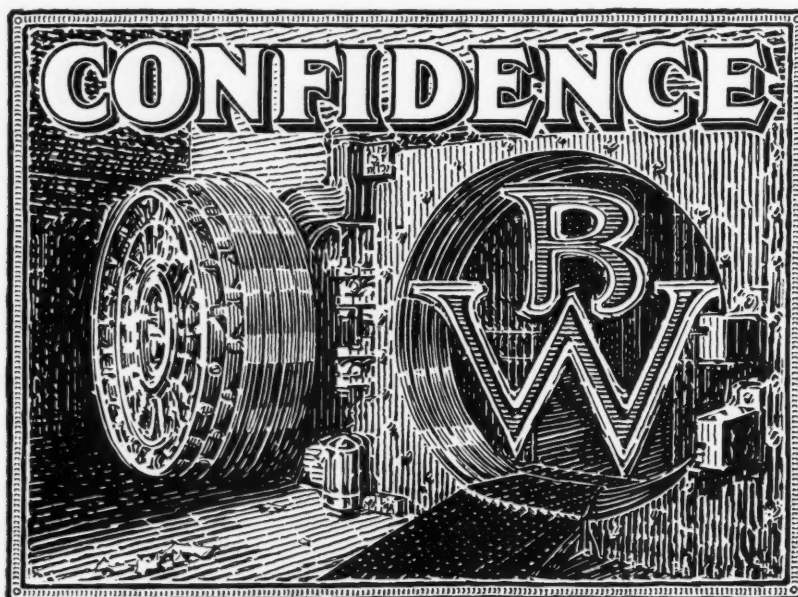
ALLIED PAPERS

10 Paper Machines 34 Coating Machines



Please Mention THE INLAND PRINTER When Writing to Advertisers.

831



INSTITUTIONS distinguished for their safeguards—visible and invisible—naturally attract the largest number of conservative customers. Confidence is the beginning and the continuation of all profitable business.

The confidence which users of fine commercial stationery and ledger paper repose in the Byron Weston Company products, is fully justified by the many safeguards employed to insure the perfection of these papers.

Famous Weston Papers

WESTON LINEN RECORD: For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON FLEXO LEDGER: For flat opening loose leaf ledgers. Made with a hinge in the paper.

WAVERLY LEDGER: For general commercial requirements. A splendid writing and printing paper at a medium price.

WESTON DEFIANCE BOND: For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

WESTON TYPOCOUNT: For the particular requirements developed by machine bookkeeping.

State Your Writing or Ledger Paper Needs and We Will Send You Interesting Exhibits for Test and Examination

BYRON WESTON COMPANY, Dalton, Mass.

QUALITY AND PRICE OF---

WATERFALLS BOND

Are the Two Prime Reasons for Claiming your Attention

WATERFALLS BOND

WATERFALLS BOND is made to sell
in competition with any 100% Sulphite
Bond now being sold.

WATERFALLS BOND

WATERFALLS BOND is made and
carried in white and nine attractive colors
in the different standard sizes and substances.

WATERFALLS BOND enables the
Printer to make the margin of profit to
which he is entitled.

WATERFALLS BOND, given the
opportunity, will prove itself a money-
maker for you.

WATERFALLS BOND, as represented
by our beautiful sample book, conveys
its own message.

WATERFALLS BOND

WATERFALLS BOND

Can be supplied through the following Paper Merchants:

ALBANY, N. Y.
Geo. W. Millar & Co., Inc.
ATLANTA, GA.
The Diem & Wing Paper Company.
BALTIMORE, MD.
The Baxter Paper Company
BOSTON, MASS.
John Carter & Co.
W. H. Claflin & Co., Inc.
CHICAGO, ILL.
Berkshire Company
Plant Theis & Gould Paper Co.
CINCINNATI, OHIO.
The Johnston-Albershart Co.
DETROIT, MICH.
The Paper House of Michigan, Inc.
HARTFORD, CONN.
Henry Lindenmeyr & Sons.
HOUSTON, TEX.
The Paper Supply Co.
JACKSONVILLE, FLA.
Knight Bros. Paper Company.
KANSAS CITY, MO.
Seaman Paper Co. of Missouri, Inc.

LOS ANGELES, CAL.
Carter Rice & Co., Corp'n.
MINNEAPOLIS, MINN.
Victor H. Troendle Company.
NASHVILLE, TENN.
Seaman Paper Co. of Missouri, Inc.
NEW ORLEANS, LA.
Seaman Paper Co. of Missouri, Inc.
NEW YORK CITY.
The Alling & Cory Company.
F. W. Anderson & Co., Inc.
David L. Engel.
Holden & Hawley, Inc.
Geo. W. Millar & Co., Inc.
Whiting-Patterson Co., Inc.
PHILADELPHIA, PA.
Charles Beck Company.
PITTSBURGH, PA.
General Paper & Cordage Company.
PORTLAND, ORE.
Carter Rice & Co., Corp'n.
PROVIDENCE, R. I.
John Carter & Co.
ROCHESTER, N. Y.
A. E. Russell Paper Company.

SAN FRANCISCO, CAL.
Carter Rice & Co., Corp'n.
SEATTLE, WASH.
Carter Rice & Co., Corp'n.
SPARTANBURG, S. C.
South Eastern Paper Company.
ST. LOUIS, MO.
Seaman Paper Co. of Missouri, Inc.
ST. PAUL, MINN.
Victor H. Troendle Company.
WILKES-BARRE, PA.
Roller Paper Co.
EXPORT: Centra' and South America
Jas. P. Heffernan Paper Co.,
25 Water St., New York, N. Y.
ENVELOPES
American Envelope Company,
817 West Washington Blvd.,
Chicago, Ill.
General Paper Goods Mfg. Co.,
3 Bush Terminal,
Brooklyn, N. Y.
ANNOUNCEMENTS
Highland Mfg. Co., Holyoke, Mass.

POLAND PAPER COMPANY

GENERAL SALES OFFICE, 200 FIFTH AVE., NEW YORK CITY

MILLS AT MECHANIC FALLS, MAINE

LINOTYPE BODONI BOOK

30 Point

LINOTYPE Typography furnishes equ

24 Point

LINOTYPE Typography furnishes equipment that

18 Point

LINOTYPE Typography furnishes equipment that both guides

30 Point Italic

LINOTYPE Typography furnishes equ

24 Point Italic

LINOTYPE Typography furnishes equipment t

18 Point Italic

LINOTYPE Typography furnishes equipment that both guid

14 Point

LINOTYPE TYPOGRAPHY FURNISHE
s equipment that both guides and res
ponds to design, meeting *EVERY D*

10 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPME
nt that both guides and responds to design,
meeting every demand that can be made on
type. It simplifies the practice of *AMBITIOUS*

7 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH
guides and responds to design, meeting every demand that
can be made on type. It simplifies the practice of ambitious
composition, and as an actual part and *RESULT OF THAT*

12 Point

LINOTYPE TYPOGRAPHY FURNISHES EQ
uipment that both guides and responds to
design, meeting every demand that can be
made on type. It simplifies *THE DEMAN*

8 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT
both guides and responds to design, meeting every de
mand that can be made on type. It simplifies the prac
tice of ambitious composition, and as an actual part
and result of that simplification gives the *LINOTYPE*

6 Point

LINOTYPE TYPOGRAPHY FURNISHES EQUIPMENT THAT BOTH GUIDES
and responds to design, meeting every demand that can be made on
type. It simplifies the practice of ambitious composition, and as
an actual part and result of that simplification gives the Linotype
user the material for composition, of a richness *ATTAINABLE*

TYPOGRAPHY

MERGENTHALER LINOTYPE COMPANY

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

BORDER: Matrix Slides, 5 Point No. 506 and 2 Point No. 400

Composed entirely on the LINOTYPE

HYLOPLATE

A Bleached, Refined, Ground Wood Paper

Takes Halftones of Any Screen

YOU can use halftones of up to 150-line screen with complete confidence of pleasing results on Kimberly-Clark Hyloplate and Hylo English Finish.

Four-color process work as well as one- and two-color printing all show up beautifully on these supercalendered, bleached, refined, ground wood sheets. You will find them thoroughly satisfactory for a wide range of general printing requirements.

These Samples Are Practical

Let your paper merchant send you printed samples which show actual printing results with various halftone screens on different weights of Hyloplate and HyloEnglish Finish.

Regular sizes and weights are carried in stock and sold by the paper merchants named at the right.

Kimberly-Clark Company
-Established 1872-

Neenah, Wisconsin

ATLANTA
The Chatfield & Woods Company
BUFFALO
The Alling & Cory Company
BUTTE
Minneapolis Paper Company
CHICAGO
Bradner Smith & Company
Chicago Paper Company
Parker Thomas & Tucker Paper Co.
Swigart Paper Company
CINCINNATI
The Chatfield & Woods Company
CLEVELAND
The Petrequin Paper Company
DALLAS
Graham Paper Company
DENVER
The Carter Rice & Carpenter Paper Co.
Graham Paper Company
DES MOINES
Carpenter Paper Company of Iowa
Western Newspaper Union
DETROIT
Beecher Peck & Lewis
EL PASO
Graham Paper Company
FARGO
Western Newspaper Union
INDIANAPOLIS
Crescent Paper Company
KANSAS CITY
Graham Paper Company
Kansas City Paper House
LINCOLN
Lincoln Paper Company
Western Newspaper Union
LITTLE ROCK
Western Newspaper Union
LOS ANGELES
Western Pacific Paper Company
LOUISVILLE
Southeastern Paper Company
MILWAUKEE
The E. A. Bouer Company
MINNEAPOLIS
Minneapolis Paper Company
NASHVILLE
Graham Paper Company
NEW ORLEANS
Graham Paper Company
E. C. Palmer & Company, Ltd.
NEW YORK CITY
The Canfield Paper Company
OKLAHOMA CITY
Kansas City Paper House
Western Newspaper Union
OMAHA
Carpenter Paper Company
Field-Hamilton-Smith Paper Company
Western Paper Company
PHILADELPHIA
The Canfield Paper Company
PITTSBURGH
The Chatfield & Woods Company
PUEBLO
Colorado Paper Company
ROCHESTER
The Alling & Cory Company
SALT LAKE CITY
Western Newspaper Union
SAN ANTONIO
San Antonio Paper Company
SAN FRANCISCO
General Paper Company
SIOUX CITY
Western Newspaper Union
ST. LOUIS
Graham Paper Company
ST. PAUL
E. J. Stilwell Paper Company
TOLEDO
The Commerce Paper Company
WICHITA
Western Newspaper Union

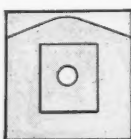
The catalog envelope

Before anything else, the average buyer wants to be sure his catalog will go through the mail safely, reach its destination looking as fresh and attractive as when it was put in the envelope.

THE customer who comes to you for catalog envelopes has probably just spent several hundred, perhaps several thousand, dollars in pictures, paper, and printing.

Whether he can save a fraction of a cent apiece on his envelopes is less important to him than whether or not his catalogs will reach their destination safely, and bring him back profitable orders.

When this customer asks you what kind of envelope he should use, he puts squarely up to you a large measure of responsibility for the success or failure of that catalog.



Tough reinforcement on the flap, right where the strain comes.

When your recommendation is asked

When you are asked to recommend a good, safe envelope, show your customer the Improved Columbian Clasp. Almost any business man is quick to see the wisdom of entrusting his catalog only to a tough, strongly made envelope, amply reinforced where the strains come, equipped with a sturdy clasp that doesn't easily pull out.

If the catalog fits rather loosely in the envelope—and it invariably does—there is sure to be certain amount of “play.” This “play,” or tendency of the catalog to slip to and fro the long way of the envelope, brings repeated strain (1) on the clasp, (2) on flap where the tongue passes through.

Firmly anchored at four points in the double thickness of the seam, the Improved Columbian Clasp doesn't pull out easily—while the Improved Columbian flap, being strongly reinforced, resists the tendency to tear under repeated pulls.

“What is an envelope's job?”

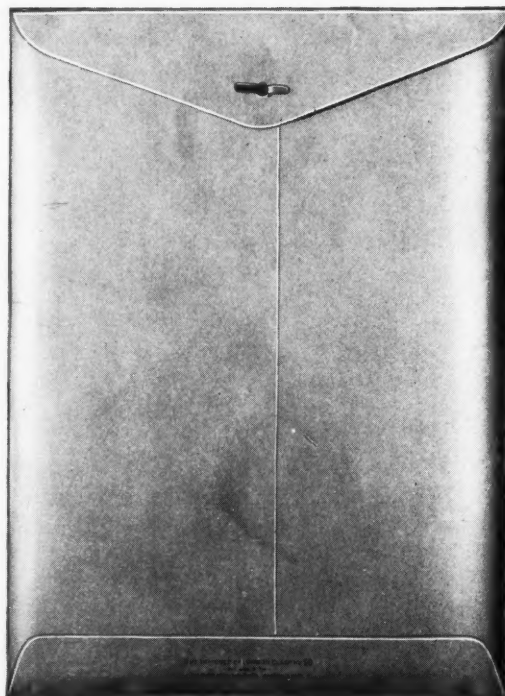
Under such headings as “What is an envelope's job?” and “The four-round fight for your catalog,” double-page advertisements in System, Mailbag, Printers' Ink

Monthly, and Printers' Ink Weekly tell something of the ordeals through which the catalog envelope must pass in its journey through the mails.

All too often the man who sends out hundreds or thousands of catalogs gives little thought to the journey those catalogs must take after they leave his office, or the strenuous treatment they are apt to receive en route.

In the sender's office, the catalog is handled tenderly as something prized. In the office of the man who receives it, the book may lead a restful existence, reposing peacefully on a shelf or in a file between the times it is consulted.

But it's a long jump between those two offices, and if some of the good people who thoughtlessly consign their precious catalogs to “cheap”



This is the envelope now being used by up-to-the-minute business houses, stores, factories and mail order concerns to deliver catalogs, papers and small articles of merchandise safely. The envelope pictured is the sturdy Improved Columbian Clasp. It is made of high-grade Jute paper, exceedingly tough and strong.

envelopes could follow them on that journey and see what they encounter, they'd solemnly raise their right hands and say in heartfelt tones “Never again.”

Who gets blamed when the catalog doesn't arrive

Well, sometimes the post office. Sometimes the sender takes the blame unto himself and resolves not to repeat the mistake. And again, there are times when he puts the blame squarely up to the man who sold him the envelopes that failed.

Sometimes it is well to remind your customer that a cheap envelope may prove the most expensive item of his catalog cost. Not often, we think, will the buyer fail to thank the stationer or printer who points out the wisdom of using an envelope that will do its work—and do it well.

After his careful preparation, after money is spent on engravings, printing and postage, after hopes are built of orders to come and profits to be made—who wants to lose out in the home stretch—as the catalog goes through the mail?

Improved COLUMBIAN CLASP ENVELOPES

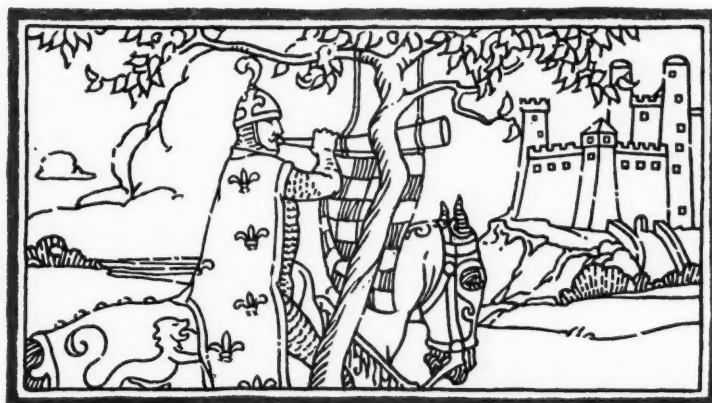
are made in thirty-one useful sizes. They are used for sampling, for over-the-counter deliveries in retail stores, and for mailing nearly everything that's mailable.

They are made by the United States Envelope Company, the world's largest manufacturers of envelopes. Order Improved Columbian Clasp Envelopes through your regular jobber. If he hasn't them, write the United States Envelope Co., Springfield, Mass., and you will be put in touch with a nearby distributor.

BRANCHES

Location	Division
Worcester, Mass.	
Logan, Swift & Brigham Envelope Co.	
Rockville, Conn.	White, Corbin & Co.
Hartford, Conn.	Plimpton Manufacturing Co.
Springfield, Mass.	Morgan Envelope Co.
Waukegan, Ill.	National Envelope Co.
Springfield, Mass.	P. P. Kellogg & Co.
Worcester, Mass.	Whitcomb Envelope Co.
Worcester, Mass.	W. H. Hill Envelope Co.
Indianapolis, Ind.	Central States Envelope Co.
San Francisco, Cal.	Pacific Coast Envelope Co.
Philadelphia, Pa.	Monarch Envelope Co.

Improved Columbian Clasp Envelopes are endorsed by users everywhere as the best merchandise envelopes



VALIANT BOND

Challenges Comparison

Your customer buys his letterheads with the desire to receive impressive stationery. Impressive stationery is good paper and good printing. No matter how well your work is done if executed on any but the best available paper it will fail of being impressive stationery. The selling of paper to the consumer rests with the printer; on the printer rests the obligation to sell good paper and good printing.

Valiant Bond is good paper made in large volume; tried and approved paper; working economically in all methods of printing. Call on our nearest agent for samples and prices.

DISTRIBUTED BY

Baltimore, Md.	- - - - -	Dobler & Mudge
Chicago, Ill.	- - - - -	Moser Paper Company
Denver, Colo.	- - - - -	Carter, Rice & Carpenter Paper Company
Detroit, Mich.	- - - - -	Beecher, Peck & Lewis
Indianapolis, Ind.	- - - - -	C. P. Lesh Paper Company
Louisville, Ky.	- - - - -	Southeastern Paper Company
Milwaukee, Wis.	- - - - -	Allman-Christiansen Paper Company
Minneapolis, Minn.	- - - - -	Paper Supply Company, Inc.
New York, N. Y.	- - - - -	F. W. Anderson & Company
Omaha, Neb.	- - - - -	Field-Hamilton-Smith Paper Company
Philadelphia, Pa.	- - - - -	A. Hartung & Company
Portland, Ore.	- - - - -	Blake, McFall Company
Pueblo, Colo.	- - - - -	Colorado Paper Company
Seattle, Wash.	- - - - -	American Paper Company
St. Paul, Minn.	- - - - -	Inter-City Paper Company
Washington, D. C.	- - - - -	Virginia Paper Company
EXPORT—Maurice O'Meara Company, New York, N. Y.		

GILBERT PAPER COMPANY, Menasha, Wis.

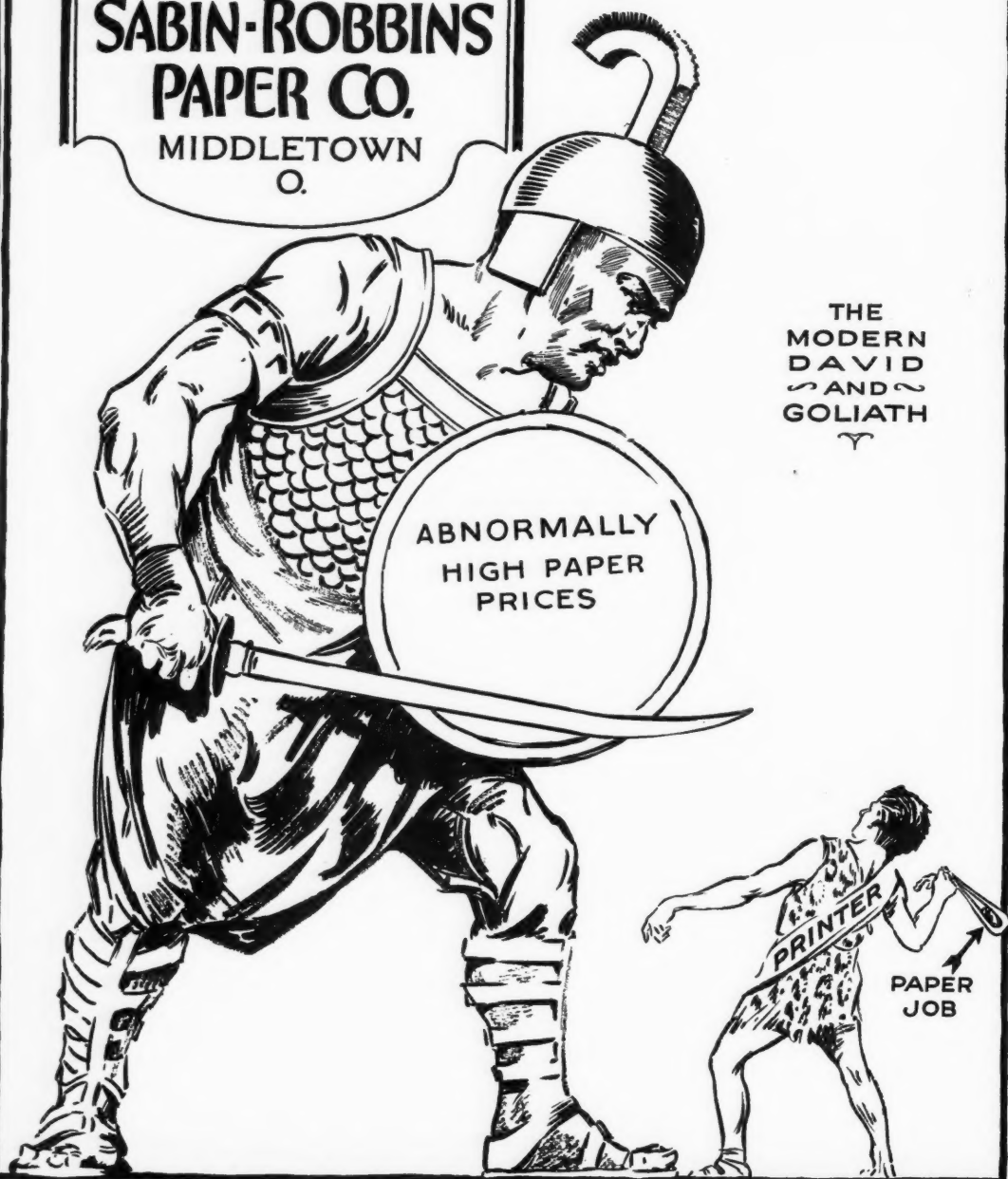


We have lots
of pebbles for
your sling.

**SABIN-ROBBINS
PAPER CO.**
MIDDLETOWN
O.

THE
MODERN
DAVID
AND
GOLIATH

ABNORMALLY
HIGH PAPER
PRICES





Dennison's GUMMED PAPERS

USE Dennison's Gummed Papers this year. They will increase your gummed label work for 1924, and for years to come. They are positive "re-order insurance."

You can depend on their surfaces for perfect printing results. The gummings stick *quickly and permanently*.

The three Dennison gummings will take care of all your needs.

"They lie flat"



"Packaged right"

Gummings

Non-Blocking

An exceptionally good gumming for general label work because of its excellent adhesive qualities and its non-blocking feature. Even under extreme atmospheric conditions labels made from it will not block or stick together.

Fish

A very strong gumming

—to be used when great strength of adhesion is required, particularly on uneven surfaces such as rough woods or heavy woollens.

Dextrine

Made from pure dextrine and adapted for labels to be used on glass and similar smooth surfaces.

WHEN you specify Dennison's Gummed Papers to your customers you *guarantee satisfaction*.

The majority of wholesale paper dealers carry Dennison Gummed Papers. If your dealer cannot supply you, our nearest sales office will gladly send you names of the distributors of Dennison Gummed Papers in your locality.

SALES OFFICES

ALBANY, N. Y. 57 State Street
ATLANTA, GA. 516-520 Fourth Nat'l Bank Bldg.
BALTIMORE, MD. 1108 Lexington Building
BOSTON, MASS. 26 Franklin Street
BUFFALO, N. Y. 410-411 Crosby Building
CHICAGO, ILL. 62 East Randolph Street
CINCINNATI, OHIO. 600 Neave Building
CLEVELAND, OHIO. 822 Guardian Building
DALLAS, TEX. 500-501 Interurban Building
DENVER, COLO. 514-515 A. C. Foster Building
DETROIT, MICH. 525 Woodward Avenue
INDIANAPOLIS, IND. 608 Guaranty Building
KANSAS CITY, MO. 607 Rialto Building
LOS ANGELES, CAL. 410-411 Jewelers Building
LOUISVILLE, KY. 1315-1316 Starks Building
MILWAUKEE, WIS. 827 Mer. & Mrs. Bank Bldg.
NEW ORLEANS, LA. 617 Whitney Central Bldg.
NEW YORK, N. Y. 220 Fifth Avenue at 26th Street
OMAHA, NEB. City National Bank Building
PHILADELPHIA, PA. 305 Victory Building
PITTSBURGH, PA. 2009-10 Farmers' Bank Bldg.
PORTLAND, ORE. 303-304 Corbett Building
PROVIDENCE, R. I. 525 Hospital Trust Bldg.

SAN FRANCISCO, CAL. 20 Second Street
SEATTLE, WASH. 562-563 Colman Building
ST. LOUIS, MO. 911 Locust Street
ST. PAUL, MINN. 216 Endicott Building
TORONTO, ONT. 9 Wellington Street, E.
WASHINGTON, D. C. 1319 F Street, N. W.
WINNIPEG, MAN. 309 Paris Building

Works at
FRAMINGHAM, MASS.

Fill out this coupon and mail it to your paper dealer or to our nearest sales office.

Name.....

Street and Number.....

City or Town.....

State.....

I'd like to see the new Dennison Gummed Paper Sample Book—giving the whole story about gummings, colors, and grades of paper.

Mail this coupon now!



These Two Books Should Be On Every Printer's Desk

NEARLY every printer is called upon to use gummed paper many times during the year. There is a splendid opportunity to increase your business, and make a good profit on your gummed paper work. But you must use the right gummed paper for each particular kind of job. These two little books will help you.

Always use **Jones Li-flat** or **Ideal Guaranteed Flat**. These two mill brands are guaranteed in every particular. One hundred and fifty jobbers in principal cities are ready to serve you.

Oh yes, these two books! Send for them direct to

McLaurin-Jones Company

MAIN OFFICE:

Brookfield, Mass.

Mills: Brookfield, Mass., Newark, N. J., Ware, Mass.

Branch Offices:

NEW YORK OFFICE
150 Nassau St.

CHICAGO OFFICE
1858-9 Transportation Bldg.

CINCINNATI OFFICE
600 Provident Bank Bldg.

Never mind the fold *when you plan broadsides*

FORTY-FOLD Broadside Enamel is all that the name claims for it. You can fold it and refold it—unfold and fold it again. This paper has been made strong and tenacious—with the fullest ability to withstand such usage.

And the remarkable fact about Forty-Fold is that you get this folding quality *combined with a beautiful enamel surface*. The surface is so fine, in fact, that this paper is also extensively used in books, where folding is not a factor, but where unusual wear and the ability to resist handling are essential.

Printers praise Forty-Fold because it simplifies their press room problems. Its bright, clean color and its perfect uniformity of thickness help them to produce highly satisfying jobs.

Advertisers praise Forty-Fold because it delivers their messages in good condition—it resists the buffeting of a trip through the mails, and unfolds an attractive picture before the customer's eyes, in a way which helps produce sales.

Forty-Fold Broadside Enamel has been on the market for years. Its qualities have been tested by experience. Use it for process color work, for the finest half-tones, for heavy flat tints—and “never mind the fold.”

Forty-Fold BROADSIDE ENAMEL

*Is carried in
stock by the
Divisions of
the Butler Paper
Corporations*



J. W. BUTLER PAPER COMPANY	CHICAGO
STANDARD PAPER COMPANY	MILWAUKEE
McCLELLAN PAPER COMPANY	MINNEAPOLIS
McCLELLAN PAPER COMPANY	ST. PAUL
McCLELLAN PAPER COMPANY	DULUTH
BUTLER PAPER COMPANY	DETROIT
CENTRAL MICHIGAN PAPER COMPANY, GRAND RAPIDS	
AMERICAN PAPER MILLS CORPORATION, NEW YORK	
MISSISSIPPI VALLEY PAPER CO.	ST. LOUIS
MISSOURI-INTERSTATE PAPER CO.	KANSAS CITY
SOUTHWESTERN PAPER COMPANY	DALLAS
SOUTHWESTERN PAPER COMPANY	FORT WORTH
SOUTHWESTERN PAPER COMPANY	HOUSTON
BUTLER PAPER COMPANY	DENVER
SIERRA PAPER COMPANY	LOS ANGELES
PACIFIC COAST PAPER COMPANY	SAN FRANCISCO
PACIFIC COAST PAPER COMPANY	FRESNO
ENDICOTT PAPER COMPANY	PORTLAND, ORE.
MUTUAL PAPER COMPANY	SEATTLE

Export

BUTLER AMERICAN PAPER COMPANY	CHICAGO
PATTEN COMPANY, LTD.	HONOLULU



A MAN REMEMBERS WHAT HE SEES

Is it not true that when you are in the market for a certain commodity, the first brand that comes into your mind is one that you have seen extensively illustrated?

Scientists tell us that we are all eye-minded and that we remember more readily the things we see. This emphasizes the great importance of good illustrations. Let us prove to you the truth of the slogan:

"Your Story in Picture Leaves Nothing Untold"

Crescent Engraving Co.
KALAMAZOO, MICHIGAN



For Cleaner Drossing

USING a flux in drossing is a good deal like using soap in washing. Both serve the same purpose. They release impurities from the object to be cleaned.

For those who prefer a dependable, greaseless flux—one that is compact and easy to handle—we recommend *Cleanotype Metal Flux*.

Cleanotype purifies type metal by instantly releasing the dross in the form of a fine powder, which can be quickly and easily skimmed with a very small amount of metal waste.

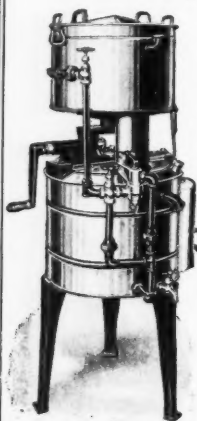
You will find Cleanotype of the same high quality as Imperial Type Metal.

**Imperial
METAL**

UNOTYPE—MONOTYPE—INTERTYPE—STEREOTYPE

Imperial Type Metal Company
Philadelphia Detroit Cleveland

A Glue Heater and Pot That Requires No Watching



If glue is overheated or if the temperature drops too low, its tensile and adhesive qualities are impaired, and often completely ruined. Unless automatic equipment is used, the heater must be watched—this costs time and money.

The WETMORE

MODEL A-D

Glue Heater and Pot

keeps the glue always at the right temperature, between 140° and 150°, by means of the automatic temperature control. Whether you use two gallons or two hundred gallons of glue per day, the Model A-D will prove a profitable investment.

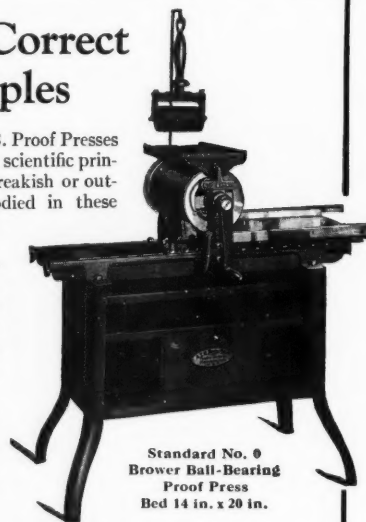
Write for booklet describing our complete line of glue heating equipment.

The New Advance Machinery Co.
VAN WERT, OHIO

Built on Correct Principles

The Standard B. B. B. Proof Presses are built upon correct scientific principles; there are no freakish or outlandish ideas embodied in these presses. The same underlying principles that are incorporated in the most successful flat-bed presses on the market today you will find in the Standard B. B. B. Proof Presses.

That explains the reason that printers are getting the best results and are getting proofs of the finest quality from the Standard "B. B. B." Proof Presses.



Standard No. 0
Brower Ball-Bearing
Proof Press
Bed 14 in. x 20 in.

Our Line Includes the Following:

STANDARD "B. B. B." No. 0—Bed 14x20 Inches . . . \$230
STANDARD "B. B. B." No. 1—Bed 14x26 Inches . . . \$280

These presses give you clean, sharp proofs with the minimum of exertion—proofs that will do for the work in the majority of plants.

STANDARD "B. B. B." No. 2—Bed 17x26 Inches . . . \$600
For taking color proofs in register, as well as all other proofs.

Write for full particulars. Prices quoted are f. o. b. Chicago.

A. T. H. BROWER COMPANY
166 WEST JACKSON ST., CHICAGO, ILL.

We employ no traveling representatives. For Sale by Leading Supply Dealers

Paper—

for all Direct by Mail Needs

Good papers

Better papers

The Best papers

Paper:

The foundation and background for
Advertising Matter and for all business
transactions. We have it—You need it.



The Paper Mills' Company

517-525 South Wells Street

CHICAGO



Keep This in Mind!

The first cost of a knife matters little—it's what it will do that affects your costs. White "Old Fashioned" Quality Knives really do lower your costs. Try one pair or even one knife and see.



We will get your re-orders

33 Columbia St. *The L. & J. White Company* Buffalo, N.Y.

ADVANCE LEAD MOLD ELECTROTYPES

PRINTERS who know *Quality*, who demand *Service*, and who appreciate an advantage in *Price*, are finding real satisfaction on all three counts in Advance lead mold electrotypes. Among our regular customers are many of the best—and, as one would naturally expect, the most exacting printers in the country. Careful buying plays a big part in a printer's success.



LEAD MOLDS
NICKEL STEEL
ELECTROTYPES
WAX PLATES

We are specializing in lead mold electrotypes because they most perfectly reproduce original halftones. For fine color printing they are markedly superior. They register absolutely. The color tones are more perfect because there is no troublesome chemical reaction in the ink from the nickel face, as there is from the copper halftone. Naturally good printers prefer them.

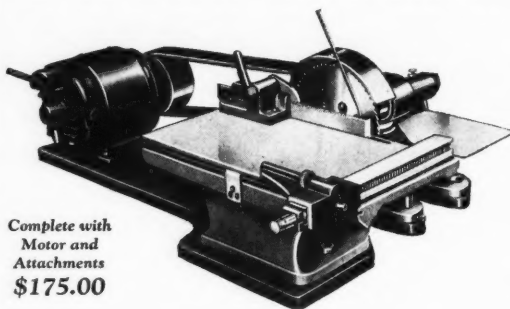
One trial order will tell you more than several pages of type. Why not send us that order today?

Advance Electrotypes Company
Printcraft Bldg. Indianapolis, Ind., U. S. A.

Ask the Printer who is using them!

STANDARD MODEL

S-H SAW-TRIMMER

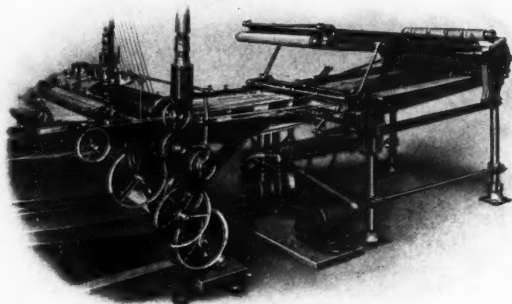


Complete with
Motor and
Attachments
\$175.00

For linotype purposes and ordinary composing room requirements this is amply sufficient; but those wishing a machine that will do everything a Saw-Trimmer can do, we recommend our Model 2, costing \$275.00

Circulars and terms on request.

THE SCHUYLER-HILDMAN CO.
Linotype Supplies
160 N. WELLS STREET CHICAGO, ILL.



HICKOK CONTINUOUS Non-Combing AUTOMATIC FEEDER

Especially designed for attachment to any makes of RULING MACHINES, CLEVELAND and other folders.

More positive in its action, has greater output and easier to make ready than any other feeder on the market.

10% to 15% saved in operating continuous feeder over the pile feeder on account of the ease in setting up and the further fact that it can be loaded while in operation.

Patents have been applied for, fully covering this style of feeder.

The W. O. Hickok Manufacturing Co.
Harrisburg, Pa., U. S. A.



WITH fine unconsciousness of our obedience to advertising, we "take a kodak with us" and at touring seasons we "kodak as we go."

Daguerre had developed the "tintype" in 1839, but the non-technical convenience of picture taking was denied us until 1889 when sensitive film production was introduced through George Eastman's enterprise. Hence our present facilities for information through the service of the magazine and newspaper photographer; hence our resources for pastime and picturing events of present interest.

And just as the finished product of the film appears on paper, so paper serves for the press-printed impression. Business owes much also to the development and perfection of papers on which a photographic reproduction may be printed with all the faithfulness of the original. Catalogues, booklets, folders, circulars, stationery—all these extend a pictured power for favorable impression. How necessary, then, that the conscientious paper merchant afford a breadth of variety whereby every illustrative need is satisfied.

Thus Bradner Smith & Company maintain stocks including hundreds of sizes, weights, colors, and finishes of paper—papers which permit picture reproduction of the finest screen half-tone commercially possible, papers for letter-press, lithography, offset die stamping, engraving—a paper for every purpose!

Bradner Smith & Company

333 S. Desplains St., Chicago

Do the finer things cost too much?

LOTS OF PEOPLE think that Pullman drawing rooms cost too much. They think long-stemmed roses cost too much. They think fine furniture in their offices costs too much.

Yet there are people who buy all these things, and think they are worth the money.

They are the kind of people who believe Old Hampshire Bond is worth using for business and social stationery.

They are not necessarily rich, not always the biggest in their fields—they simply respond unfailingly to the appeal of quality.

Old Hampshire Bond can be depended upon to represent such people correctly.

It is made in a mill with rather old-fashioned New England ideas of what it takes to make a product somewhat better than merely good—a mill where craftsmen have spent the greater part of their lives turning out paper that will uphold the reputation that Old Hampshire Bond has earned.

In fact, Old Hampshire Bond is made a little better than seems necessary.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASSACHUSETTS



Write on your business letterhead for samples of Old Hampshire Bond in white and twelve colors.

Also makers of Old Hampshire Stationery in Vellum, Bond and Lawn finishes for Social Correspondence. A packet of usable specimens of this fine stationery will be sent on receipt of ten cents. Address Department H.

A Printer in Poughkeepsie

MORE than twelve hundred people in Poughkeepsie, N.Y.—most of them *business men*—read the Saturday Evening Post.

On February 9, the full-page advertisement reproduced above will appear in the Post. Its size and *readability* will guarantee the attention of these 1200 Post readers.

That is the time for some printer in Poughkeepsie to get busy. He should see to it that specimens and quotations of Old Hampshire Bond are in the hands of the men who read this advertisement—within a day or two after its appearance.

That is the way to make Old Hampshire Bond national advertising *work for you*.

WRITE US FOR THE NUMBER OF PEOPLE IN YOUR TOWN WHO WILL SEE OUR PAGES THIS YEAR—AND HOW WE HELP YOU SELL THEM BETTER LETTERHEADS.

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

"Good Material Is Half the Work"

Thus runs an old adage, as true today as when penned—and especially true when applied to the production of booklets and catalogues.

Bindings of Genuine Keratol add a distinctiveness to printed booklets that is the surest guarantee of attention and long life. This means better results from your customers' direct mail efforts—it reflects creditably upon your own product.

Genuine Keratol—in a variety of weights, grains and colors—comes in rolls of standard width, cuts without waste, and works up easily. It has the wearing quality of the best animal leather, yet the cost is below that of even the cheaper grades.

Send for our large book of samples—show them to some of your good customers—submit prices to include bindings of Genuine Keratol and see if you do not make a better satisfied customer—and more profit.

MADE ONLY BY

THE KERATOL COMPANY
NEWARK, N. J.



FILL IN THIS COUPON FOR GENEROUS
BOOK OF SAMPLES

The Keratol Co.

Dept. B 2, Newark, N. J.

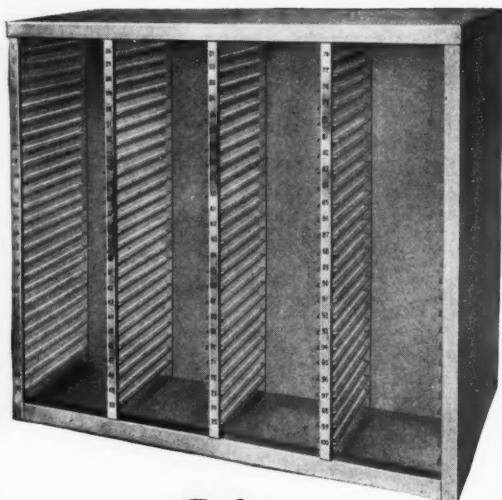
Gentlemen: Please send me your
book of samples.

Name.....

Street.....

City.....

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Deluxe All-Steel Galley Cabinets at Cut Prices

No. 200—Holds 100 8½ x 13" Gallies; 4 tier; number strips opposite runs; finished in dark green enamel \$28.50

No. 208—Same as the above, but holds 100 Pressed Steel Gallies 6½ x 23½" \$35.00

CHICAGO METAL MFG. COMPANY
3724 S. ROCKWELL STREET CHICAGO, ILL.



Make Your Banker Take Notice

BANKER'S FLAP envelopes are in staple demand, yet if you buy them from ordinary sources it is a case of small selection of stock, few sizes and long waits. Make yourself solid with your bank by offering a really representative service—better envelopes, full range of sizes and immediate delivery! It is our belief that nobody in the country can touch our service in this bankers' specialty.

10,000,000 Envelopes Constantly in Stock.

Send for free Price List No. 26.



Stop That Smudge PROFITS INCREASE When You Use The Doyle Electric Sheet Heater

Prevents Offset ^{Patented} Eliminates Static
Better Work—Faster Speed

Miehle Vertical, \$40 Kelly Press, \$40
Miller Feeder, \$32.50, \$35

Saves the Price on One Job Where it Eliminates Slipsheets

Attaches to Your Ordinary Electric Light Socket
Simple • Economical • Durable • Effective

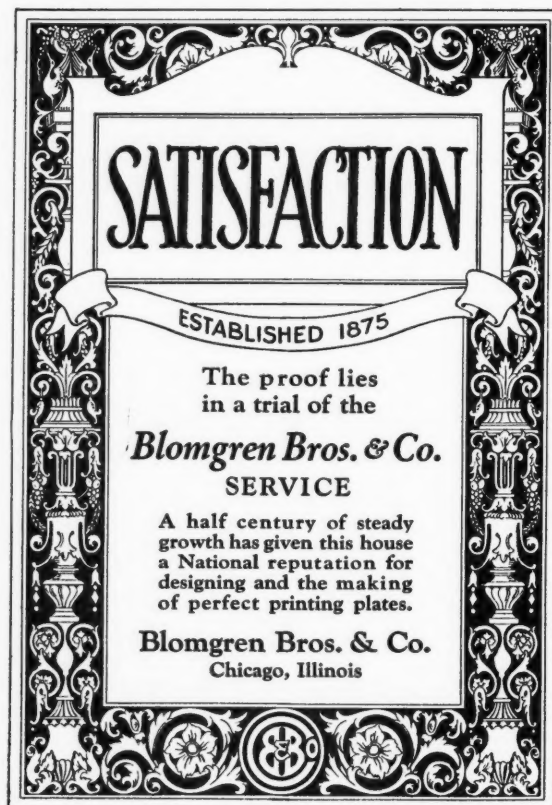
Also made in types for Cylinder and Rotary Presses
or any machinery requiring elimination of static
electricity or smudging and offsetting.

The J. E. DOYLE COMPANY
310 Lakeside Ave., N. W., Cleveland, O.

Also Manufactures of

THE DOYLE VACUUM SHEET CLEANER
For removing dirt and lint from stock on long runs. Keeps ink clean and eliminates wash-up.

THE DOYLE-ALLEN INK DISTRIBUTOR (Patented)
Cylinder Press distribution applied to Platen Presses.



Equalization of Rates

On April 1, 1924, the advertising rates of The Inland Printer will be advanced in proportion with the increase in circulation.

Present rates, established in 1919, were based on the total net paid circulation of December, 1919, which was 9,242. The new rates are based on the December, 1923, total net paid circulation of 11,500, an increase of over 2,000 new readers.

Twenty-five leading journals in other fields with a circulation approximately the same as The Inland Printer have an average rate per page per thousand readers of \$16.42.

With the new rates The Inland Printer rate per page per thousand readers will be \$12.17 on the one time basis, and less than \$10.00 on the yearly contract basis.

Therefore advertisers in the World's Leading Business and Technical Journal of the Printing and Allied Industries will continue to have a distinct advantage over the advertisers in many other fields.

THE INLAND PRINTER

632 Sherman St., Chicago, Illinois



EMBOSSOGRAPHY

The art of producing the Patented, absolute Flexible and Permanent, can't crack off or scratch off embossed or Engraved effects, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. Don't buy a toy outfit, and expect success. Complete outfits, \$160.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON Co.)

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.

NEW YORK CINCINNATI CHICAGO



Facsimile of Imprint reduced in size.
AUG 28 1917 3 43 PM

MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

Vibrators for Gordon Presses

A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; \$15 to \$20; write for free trial offer.

ACME MULTI-COLOR COMPANY, EUREKA, KANSAS

To Eliminate Static Electricity—
Offset—Slip Sheeting, Use
The Johnson Perfection Burner
Cleveland

J. W. PITT, INC. UPRIGHTGRAIN

(Self Contained or Sectional)

PRINTING BASE SYSTEMS

BATH, N. Y.

WOODTYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
2448 Fulton St., Brooklyn, N. Y.

SEYBOLD
CUTTERS
TRIMMERS
AND
DIE PRESSES



METALS

Linotype, Intertype,
Monotype, Stereotype,
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. Chicago World Building
Chicago New York

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

Overlay Knives

Tested for Quality
of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.

632 Sherman St., Chicago, Ill.

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**

for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.

PARK RIDGE, NEW JERSEY

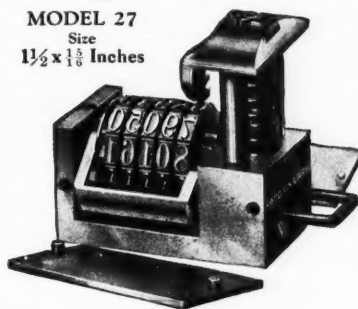
MANUFACTURERS FOR THE TRADE ONLY

ROBERTS Numbering Machines

Type-High Model 27
5 Wheels . . \$16.00

Type-High Model 28
6 Wheels . . \$18.00

MODEL 27
Size
1½ x 1½ Inches



A Splendid Resolution for 1924

If you do press numbering, resolve to investigate the superior design, mechanical construction and operation of ROBERTS NUMBERING MACHINES.

You will be well repaid by reading our interesting folder, "Eight Points of Preference for the Pressman," which clearly and simply tells the whole story. Shall we send it to you?

Machines to number either forward or backward — Orders for either style filled from stock — Fully guaranteed — Over 75 other models — Write for information.

Simplest—Strongest—Fully Patented—Over 400,000 in use—Made Exclusively in U. S. A.

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 JAMAICA AVENUE, BROOKLYN, N. Y.

Builders of all kinds of Special Numbering Equipments.

Branches and Agencies in principal countries of the world

No 12345

Fac Simile Impression

VIEW SHOWING PARTS DETACHED FOR CLEANING

Use One of ESLEECK'S THIN PAPERS

OUR
WATERMARKED
GRADES:

Sub. 9
FIDELITY ONION SKIN

Sub. 10
EMCO ONION SKIN

Sub. 7¼
VERILITE MANIFOLD

Sub. 8
SUPERIOR MANIFOLD

for COPIES of

Legal Papers

Bank Records

Estimates

Invoices

Insurance Records

Office Forms

Specifications

Factory Forms

and Reports of all kinds

Esleeck Manufacturing Company

Turners Falls, Mass.



There Is a Copy for You

"Books and Systems for Printers" is the title of a descriptive catalogue for printers. It is the open door to better business and larger profits for printers everywhere.

It tells you how the Porte Library of books for printers fits into the need of every man in your shop—front office, composing room, pressroom—there are books in this library for the youngest apprentice as well as the skilled craftsman.

We have a copy of this catalogue for you. It will be sent without cost and postpaid upon request. Send for it now. You'll be glad you did.

The **PORTE PUBLISHING CO.**
Salt Lake City, Utah



This Quoin appeals to every printer who requires the *best for all purposes*, for it combines every advantage without a fault. A direct spread; positive holding power, against wood or metal; locks quickly, by one turn of key; assures perfect register and wonderful durability.

Made in three sizes, Nos. 0, 1 and 2, agreeing and working with the Wickersham Quoins of earlier construction.

Sold through reliable dealers in all countries. But if your dealer does not carry them in stock, or refuses to serve you, from the fact that his margin of profit is greater on inferior articles, we agree to supply *reputable printing concerns* direct.

Write for description and prices of Wickersham Quoins, in 3 sizes; Morton Lock-Ups, in 43 lengths; also Stephens Expansion Locks, 4 sizes.

Samuel Stephens and Wickersham Quoin Co.
Originators and Manufacturers
174 FORT-HILL SQUARE BOSTON, MASSACHUSETTS

DO-MORE *Automatic* PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
Built with all Units on floor or with Units superimposed.

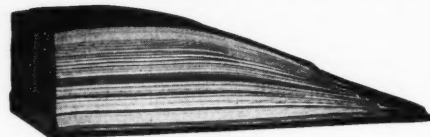
The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.
Main Office and Works: 1535 S. Paulina Street, Chicago
New York Office: 220 West 42d Street

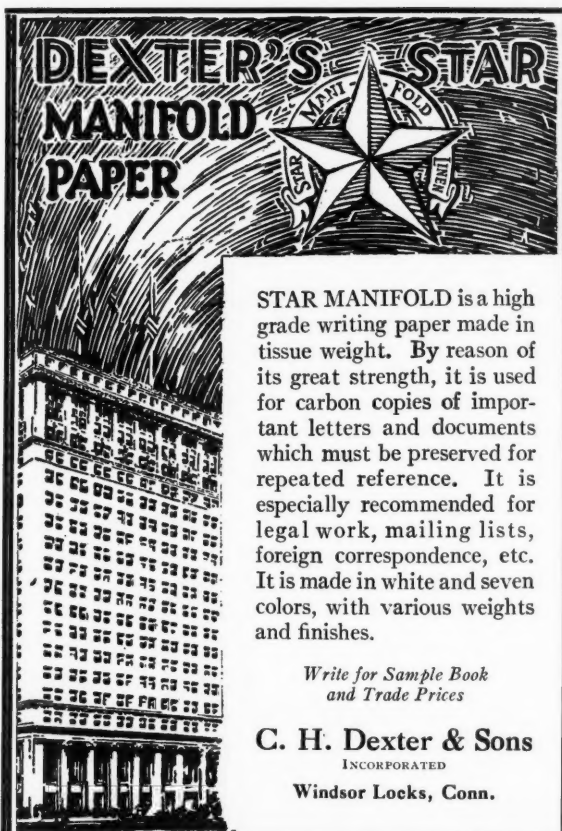
JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 132 items of BOOK and 1522 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

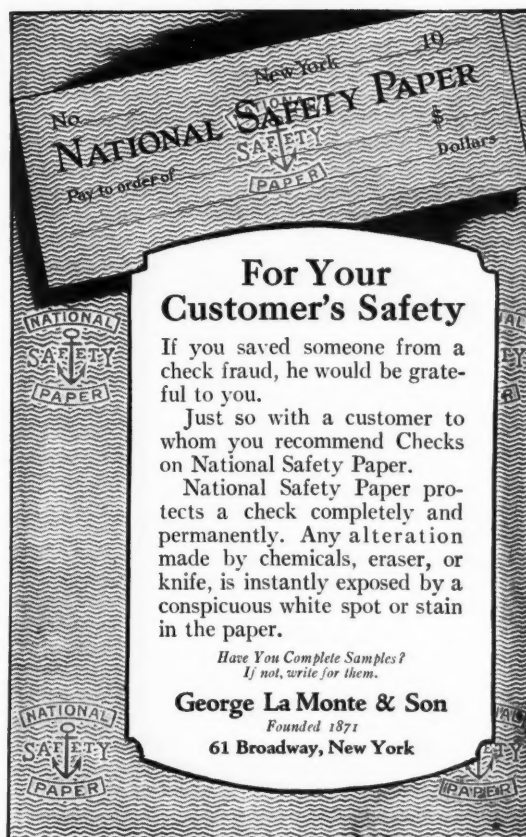


DEXTER'S STAR MANIFOLD PAPER

STAR MANIFOLD is a high grade writing paper made in tissue weight. By reason of its great strength, it is used for carbon copies of important letters and documents which must be preserved for repeated reference. It is especially recommended for legal work, mailing lists, foreign correspondence, etc. It is made in white and seven colors, with various weights and finishes.

Write for Sample Book and Trade Prices

C. H. Dexter & Sons
INCORPORATED
Windsor Locks, Conn.



For Your Customer's Safety

If you saved someone from a check fraud, he would be grateful to you.

Just so with a customer to whom you recommend Checks on National Safety Paper.

National Safety Paper protects a check completely and permanently. Any alteration made by chemicals, eraser, or knife, is instantly exposed by a conspicuous white spot or stain in the paper.

Have You Complete Samples? If not, write for them.

George La Monte & Son
Founded 1871
61 Broadway, New York

No Job Printing Department is completely equipped with-out at least one

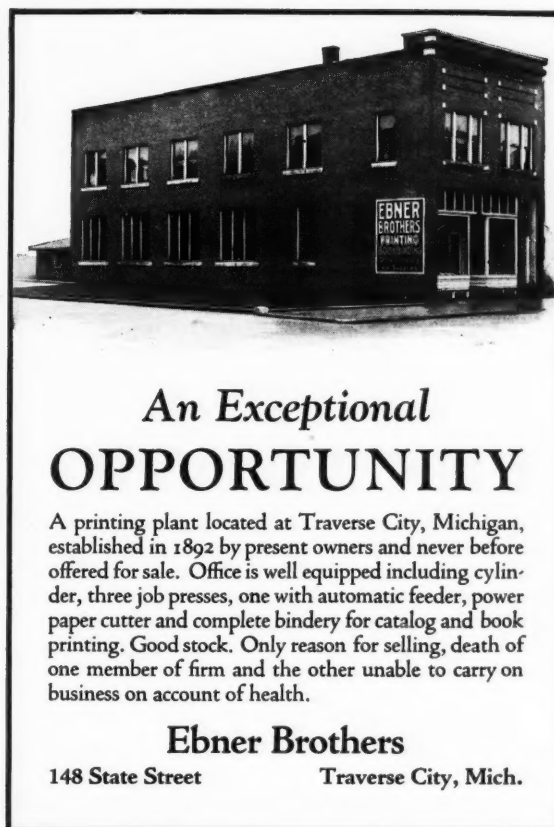
Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.
Sole Selling Agent
521 West 23d Street, New York



An Exceptional OPPORTUNITY

A printing plant located at Traverse City, Michigan, established in 1892 by present owners and never before offered for sale. Office is well equipped including cylinder, three job presses, one with automatic feeder, power paper cutter and complete bindery for catalog and book printing. Good stock. Only reason for selling, death of one member of firm and the other unable to carry on business on account of health.

Ebner Brothers
148 State Street Traverse City, Mich.



MOTORS and CONTROLLERS

*For Every Printing
Requirement*

CLINE ELECTRIC MFG. CO.
CHICAGO NEW YORK

Time is Saved and Money Made When You Use

New "Method"
FOR
PANELS,
BORDERS,
AND BOLD
LETTERS

Embossing
With the Dollars in it

New "System"
FOR
FINE TYPE
CUTS,
STEEL DIE
EFFECTS

Costs less than making up a 2nd-color form.

PATENTED IN ALL COUNTRIES

For Free Booklet write: "Dept. 1"

THE ELLIS NEW METHOD EMBOSSING
140 W. 38th Street, New York

Why Use Dinse-Page ELECTROTYPES ?

BECAUSE they are the best electrotypes to be had. (Any user of electrotypes will tell you that.)

BECAUSE they print better than inferior electrotypes.

BECAUSE they require less make-ready than inferior electrotypes.

BECAUSE they wear better than inferior electrotypes.

For SUPERIOR Electrotypes see or write to

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.

7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.

Attachments for perforating, punching, tag reenforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

Straight and Cedar Streets

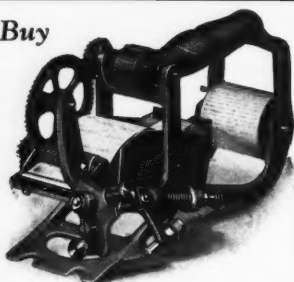
Paterson, New Jersey

It will Pay You to Buy

The WING ALUMINUM MAILER

*Why? On account of
extra speed and fewer
delays in mailing.*

This new machine is extremely light and easy to handle, yet built to stand up and prove reliable under all conditions.



Approved by largest as well as all smaller publishers.

Send for details and prices, or better still send us your order for the New Wing Aluminum Mailer, TODAY!

CHAUNCEY WING'S SONS, Greenfield, Massachusetts

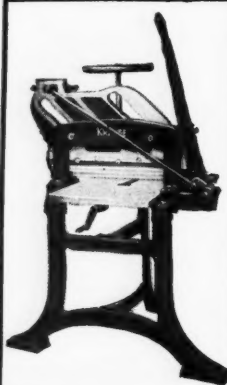
DRAGON Flexible Glues

For Machine and Hand Work
are the Best that can be Made.

Samples on Request

The General Adhesive Mfg. Co., Inc.

474-478 Greenwich St., New York City



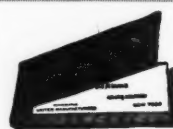
"KRAUSE" Known as the Best PAPER CUTTERS All Over the World

HAND CUTTERS—9 $\frac{1}{8}$ ", 17 $\frac{3}{4}$ ", 23 $\frac{1}{2}$ ", 30".
POWER CUTTERS—Modern "Record"
Cutter, All Sizes.

All the machines, parts, etc., kept in stock in New York for prompt delivery. Cash or monthly payments. Full line of Krause-Brehmer and other machinery. Complete plants.

**HOFFMANN TYPE AND
ENGRAVING CO.**

112-114 E. 13th St., New York City



Clean, Neatly Printed Cards Are a Business Necessity

Supply Them and Earn an Extra Printing Profit

Wiggins Patent Scored Cards are money makers—

Protected by Wear Well Lever Binder Card Cases they keep fresh and white always. Detach easily from case with a straight smooth edge. No waste as they never rub and get soiled.

These features together with your good

printing will impress executives, make repeat sales certain and turn other printing business to your shop.

Hundreds of printers are making a 50% extra profit through printing and selling Wiggins Cards put up in Wear Well cases.

Write today for samples and prices.

THE JOHN B. WIGGINS CO.

1104 S. Wabash Ave. CHICAGO 705 Peoples Gas Bldg.

Wiggins Patent Scored Cards—Wear Well Lever Binder Cases

We Know that when we tell you about the various excellent features of construction as embodied in



Wetter Numbering Machines

that no manufacturer can refute our statement, and we feel sure that no manufacturer would be willing to take up with you for comparison the various features that are embodied in Wetter machines.

Send for Catalogue — Sold by all Dealers

Wetter Numbering Machine Co., Atlantic Ave. & Logan St., Brooklyn, N.Y., U.S. A.

Create New Business

WITH

FORMAN-BASSETT

**Printed and Lithographed
Stock and Bond Forms**

Make our sample books a standard part of your salesmen's kits and watch the results.

The quality and workmanship of our forms instantly appeal to the discriminating buyer of printing.

Samples and Prices upon Request

The Forman-Bassett Co.

Printers and Lithographers

1435 W. Third St., Cleveland, Ohio



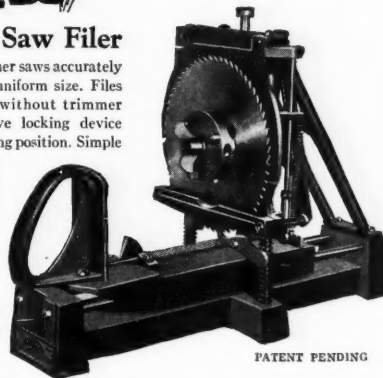
You Can't Do Good Work with Dull Trimmer Saws

YOUR Saw Trimmer won't work fast enough or do a clean-cut job unless every one of the saw teeth is sharp and keen. Don't waste time and labor filing saws by hand. Use the

Minute Saw Filer

Sharpens trimmer saws accurately with teeth of uniform size. Files saws with or without trimmer holder. Positive locking device holds saw in filing position. Simple adjustment sets saw to file and permits repeated sharpening.

Price
F. O. B.
Milwaukee
\$30



PATENT PENDING

A. F. GEISINGER MFG. COMPANY
1033 Winnebago St., Milwaukee, Wis.

EQUIP YOUR MACHINES WITH

HORTON VARIABLE SPEED PULLEYS

THE ONLY WHOLLY SATISFACTORY CHANGE OF SPEED MECHANISM

OVER 50,000 IN USE THRUOUT THE WORLD

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Write for particulars of our

NEW UNIVERSALLY ADAPTABLE DRIVE SHAFT
Model A and the AA with "TWIN BLOCKS" which will transmit from 75 to 100 per cent more horse power.

Products of the

HORTON MANUFACTURING COMPANY


MINNEAPOLIS, MINNESOTA, U. S. A.

Cable Address: "Hortokum"

"A SPEED FOR EVERY NEED"

Please Mention THE INLAND PRINTER When Writing to Advertisers.

855



Counters that count are usually
REDINGTON'S
 Ask your dealer or order direct.
F. B. REDINGTON CO.
 109 South Sangamon Street Chicago



Important to Color Printers
 The Buxton & Skinner Printing and Stationery Co. and the H. S. Collins Printing Co., St. Louis, are using a combined total of 4,500 *Reversible Quoins* as register quoins. Sold by leading Supply Houses.
H. H. STRAIT, Manufacturer, Overland, Missouri

DUNHAM-WATSON CO.
 Successors to
Frederick Dunham & Co.
Printing Ink
 PRINTING OFFSET & LITHO INKS
 VARNISHES DRIERS DRY COLORS
 441 S DEARBORN STREET
 Chicago, Ill.

The continual stream of requisition slips for Linotype liners is stopped immediately when the *Spickler Liner Machine* is installed. Literature describing this useful machine may be had from Charles A. Spickler, R. D., Yardley, Pa.

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

249 SCHOLES STREET BROOKLYN, NEW YORK

Avoid delay when in need of repairs by sending orders direct to office.

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

Wood Type
 Eastern Brass & Wood Type Company
 Largest Stock. Fonts and Sorts in All Sizes.
 114 E. 13th Street
 New York City

There is only one **ENGRAVING**
 That produced by the Artist on Steel and Copper and
EMBOSSING ON OUR PRESSES

MODERN DIE & PLATE PRESS MANUFACTURING CO.
 Belleville, Illinois
 Everything for the Engraving Department

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog. Efficient Workmanship. Prompt Service.

Correspondence Solicited.

MURPHY-PARKER COMPANY
 701-709 Arch Street, Philadelphia, Penna.

Diploma Blanks

For all purposes. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
 47 Warren St. New York, N. Y.



Write for Samples.

Fine Engraved

Christmas Greeting Cards

Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Our new line is without a doubt the best we have ever assembled.

KING CARD COMPANY

Manufacturers of Engraved Greeting Cards
 149-57 North 12th Street - Philadelphia, Pa.

VELLUMS AND FABRICS

for Commercial Printers, Lithographers, Engravers, Novelty Manufacturers, Blue Printers
 Send for samples and prices in sheets or rolls.

Manufactured by
WILLIAMS, BROWN & EARLE, Inc. 918 Chestnut St., Phila., Pa.

EMBOSSING IS EASY

If you use **STEWART'S EMBOSSING BOARD**
 Simple, economical, durable.

Sheets, 5¼ x 9½ inches. \$1.25 a dozen, postpaid.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO

CARBON BLACK

GODFREY L. CABOT Inc. 938-942 Old South Building, Boston, Mass.

GRADES—Elf, Ark, Vulcan, Monarch, Dar, Bak, Stanco, Black Knight, Etc.
 FACTORIES—Cedar Grove, Nancy's Run and Seth, W. Va.; Baker, Mont., Swartz, Cargas, Dewdrop, etc., La.

METAL TYPE AND WOOD TYPE

Catalogue for the asking

EMPIRE TYPE FOUNDRY DELEVAN, N. Y. BUFFALO, N. Y.

Remove Hardened Ink

from your Rollers, Fountains,
Plates, Etc.

SOLVINE H

DOES IT without
affecting the part
being cleaned

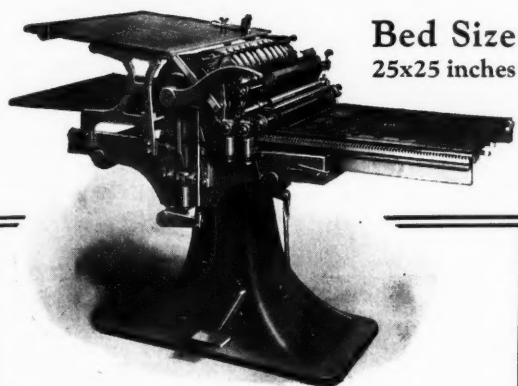


Put up in pint, quart, gallon and five
gallon cans by

CHARLES HELLMUTH, Inc.

NEW YORK
154 West 18th Street

CHICAGO
536 South Clark Street



Bed Size
25x25 inches

No. 3 Potter Proof Press

**A bigger, heavier Potter which runs even
easier than other styles of Potters, and as fast**

Can be furnished for rubber blanket cylinder packing, or
for hard packing. When the latter is used it becomes a
regular hand-operated printing press. Its perfect register
and accurate impression serve the printer in many ways.

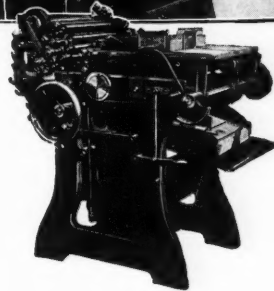
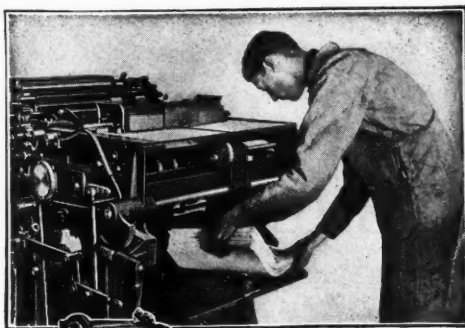
Uses of the No. 3 Potter range from rapid proofing of the
smallest forms to inspection proofs of the most exacting na-
ture. With special inker it will proof a newspaper page while
locked in a stereo chase, without printing the type-high bars.

*It's a press of many uses. Many of them are described
in a circular which will be sent to any interested printer.*

HACKER MANUFACTURING CO.

320 South Honore Street

Chicago, Illinois



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags,
letter heads, office forms and general run
of commercial printing.

Maximum Size 16½" x 19"

Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and
always in sight of the operator.

All parts are readily accessible—the Press
is extremely simple throughout.

It is sturdily constructed for hard con-
tinuous service and will give complete
satisfaction.

*Write today for catalog and full informa-
tion or send us some of your samples that
you cannot feed on your present presses.
No obligation, of course.*

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

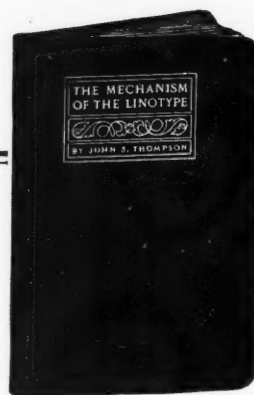
London Office: 23, Goswell Road

E. C. I. London

A Book for Operators and Machinists—

—by JOHN S. THOMPSON
Author of —
“History of Composing Machines”
“Correct Keyboard Fingering”
and other works.

[280 pages; illustrated; handy pocket size, 4¾ x 7; substantially bound in flexible binding; price, \$2.50; postage 10c extra.]



“The Mechanism of the Linotype”

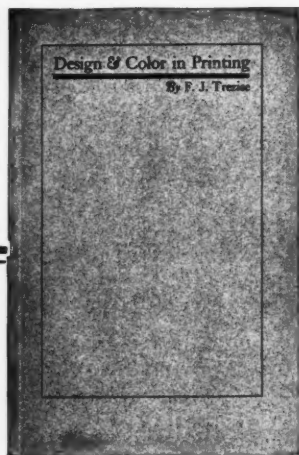
First published in THE INLAND PRINTER under the title, “The Machinist and the Operator,” and later in revised form as a textbook, has become the standard reference work on the subject of the linotype machine. For a thorough understanding of slug-casting machines this book has no equal. The present (seventh) edition embodies the late improvements in the linotype, and for this reason should be in the possession of every operator and machinist. Its practices and teachings have been thoroughly tested and found good. Order your copy today—it is insurance against costly

delays and accidents.
Over 10,000 in use.

THE INLAND PRINTER COMPANY
(Book Dept.) 632 Sherman Street, Chicago, Illinois

CONTENTS:

Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.



←this \$1.25 book

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him “reasons.” He can know “why” his work is good, and explain it; or “why” it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this \$1.25 book. Why should you pay more?

Know “WHY” and you’ll know “HOW”

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.

Here's my \$1.25; send “Design & Color in Printing” to

Name

Street

City State

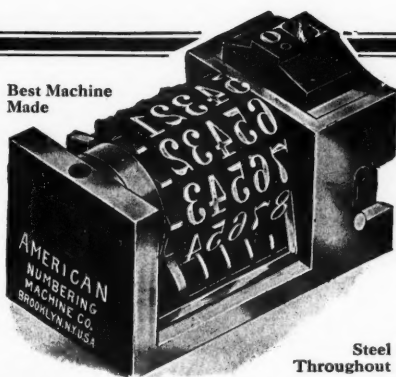
AMERICAN Model 31

6 Wheels \$1800

AMERICAN NUMBERING
MACHINE CO.

224-226 Shepherd Ave., Brooklyn, N.Y.
123 W. Madison St. Chicago, Ill.
66 Houndsditch London, England

Best Machine
Made



Steel
Throughout

AMERICAN Model 30

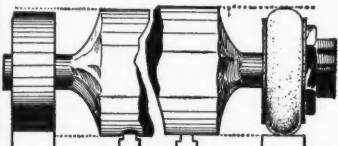
5 Wheels \$1600

In stock and for sale by
**TYPE FOUNDERS
EVERYWHERE**

Specify AMERICAN when ordering

Morgan Expansion Roller Trucks

for JOB PRESSES



A new roller with regular wheel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to assist type belt with Morgan Trucks, insure clean printing without casting of rollers.

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

They are Noiseless.
They Expand and Contract.
For New Rollers as well
as Old.

They Save 50%

Set of 6
8 x 12 C. & P., \$7.70

Set of 6
10 x 15 C. & P., 7.70

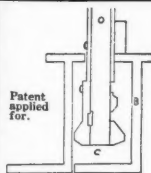
Set of 6
12 x 18 C. & P., 8.80

Set of 8
14 1/2 x 22 C. & P., 11.00

Morgan Expansion Roller Truck Co.

Ask your dealer or sent direct.

112 N. Larchmont, Los Angeles, Cal.



Patent
applied
for.

Reid's Linotype Magazine Rack

We believe we make the best rack built for
Linotype Magazines. The price of rack to
hold 11 model 5, 8, 14 magazines is \$85.
Floor space required is 30 x 25 inches. All

made of iron and steel; no moving parts; will last indefinitely.

The rack has 11 special rails B, which are ground and polished; A, the
lower steel bar on the magazine, slides in on rail B; at C, the mouth, there
is plenty of clearance so any projecting matrices will not be damaged.

This is the ideal rack for offices where magazines have to
to be stored and changes are frequent; every cubic inch of
rack can be used for storing.

Made by **WILLIAM REID & CO.**

537 South La Salle Street

CHICAGO, ILLINOIS

High-Grade Plant Manager Wanted

A large, well-equipped and well-known color printing concern is in the market for a plant manager. The successful applicant must be an expert in all the processes of color printing. He must know modern production methods and costs and how to operate the plant economically. He is, of course, now employed by a successful company and is doing the very work we have in mind, but is open to a real opportunity.

To this man the following inducements are offered:

A substantial salary.

A percentage of the profits.

Full charge and authority.

Complete support and co-operation of the owners.

Unlimited opportunity for his own progress and advancement.

This is not a solicitation for capital. All communications will be held confidential. Write, giving full particulars, to

"F991" Care The Inland Printer, Chicago

Filing and Finding Cuts

File or Find any Cut in a Few Seconds



90 sq. ft. printing surface,
14 x 18 in. of floor.

Cuts filed vertically minimizes warpage, economizes space, prevents damage to the printing surface and when filed Vertifile way gains all these advantages to the utmost.

The Vertifile is modern equipment, made of steel beautifully finished and made generously strong—it is built for hard, enduring service. It is a fine piece of office or shop furniture.

Made sectional book case plan, no construction work is necessary.

An ingenious signal device indicates available unoccupied space in any "book."

Any intelligent boy or girl can be cut keeper with the Vertifile.

Begin now and add sections as you need them—there is no limit to capacity.

Saves about half the space you're now using and is less in cost than a good plate lost.

The Vertifile

Harlo R. Grant & Co., 2322 Madison St., Chicago

Harlo R. Grant & Co.

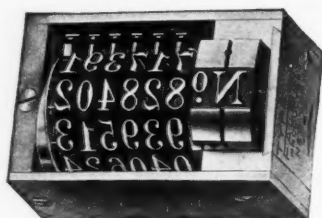
2322 Madison St., Chicago

Kindly send information on the Vertifile for filing and finding cuts.

Attention of

..... Co.

Date Address



Nº 123456

Facsimile

NEW PRICE

Falsing Press Numbering Machine

Unconditionally Guaranteed for the Most Exacting Requirements.
Steel Throughout — All Wearing Parts Hardened

INCREASED PRODUCTION

Hand Engraved
Deeply Cut
Figures

NEW PRICE

\$12.50

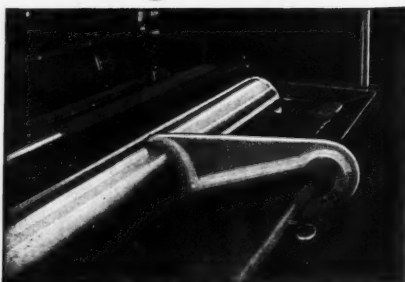
SOLD TO TRADE DIRECT

SIX WHEEL
Forward or Backward
NUMBERING

FALSING PRODUCTS CO., 299 Broadway, New York

Manufacturers of Special Numbering Devices

The Page Fountain Divider



(PATENTED)

for
MIEHLE
OPTIMUS
KELLY
PREMIER
STERLING
and
HODGMAN
PRESSES
Price \$8.50
Per Pair

WRITE FOR
CIRCULAR

ROBERT R. PAGE, MANUFACTURER

225-227 EAST TWENTY-FOURTH ST.

NEW YORK CITY

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent
mailer for five years with most satisfactory
results, and think it is the best and speediest
machine on the market to-day. My record
per hour is 6,500, which I think is the best
record in Texas. Would be pleased to have
you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes
from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St.
Buffalo, New York

IMPOSITION

A Handbook for Printers

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:


Forms for Platen Press
Four-page Forms
Eight-page Forms
Folder Forms
Twelve-page Forms
Sixteen-page Forms
Eighteen-page Forms

Twenty-page Forms
Twenty-four-page Forms
Thirty-two-page Forms
Thirty-six-page Forms
Imposition for Folding Machines—
Dexter Folders, Chambers
Folders, Brown Folders

72 pages, fully illustrated, 4 x 6 inches, flexible leather, gold side-stamped, \$1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

632 SHERMAN ST., CHICAGO, ILL.



Justly Yours

The Graduating Classes of the High Schools and Colleges of your city purchase Engraved Announcements and Calling Cards just as particularly as does the Bride-to-be. These orders are justly yours and should be placed through your company. Write us for Samples and Prices and our Proposition to Associates.

ECKER & COMPANY, Inc.
Engravers, Plate Printers, Steel Die Embossers.
Wholesale to Jewelers and Stationers.
414 N. Twelfth Blvd., Saint Louis, Mo.

Graduation Announcements

Mr. Printer

THE FOREST CITY BOOKBINDING Co. of Cleveland, Ohio, respectfully call your attention to their large and fully equipped binding plant. We are prepared to handle large size runs of either pamphlet, catalog or full-bound edition work at maximum speed. Situated near the center of population, we can ship or mail your goods conveniently to all points. Our prices are interesting and our service department offers intelligent co-operation regarding dummies, samples, lay-outs, etc. Why not put your binding problems up to us? It is our business to solve them. Estimates submitted without obligation.

Save on Your Roller Bill


Noe-Egul

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers
Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio



Wilkes

TYPE METALS

WERE THE CHOICE of hundreds of highest grade printers during 1923. The list of users of Wilkes Metals looks like the Blue Book of the printing trades. Unequaled Purity, Uniformity and Low Working Temperatures have caused substantial reductions in metal charges with corresponding betterment of results. Send for Wilkes Type Primer and learn all the reasons why.

Cast Quality Face, Body and Plates

METALS REFINING COMPANY
CONVENIENT WAREHOUSES
QUICK DELIVERIES
HAMMOND, IND.



LINOTYPE MATRIX RE-SHAPER

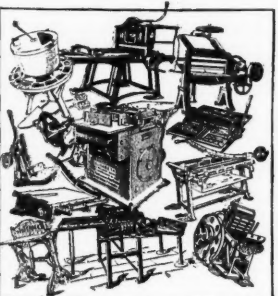
A practical device for reshaping worn or damaged matrix combinations to accuracy.

Saves Mats

Worn and damaged mat combinations easily restored to accuracy. Pays for itself.

Prevents Distributor Stops
Send for descriptive circular.

Price, \$12.50
Matrix Re-Shaper Co.
1249 Ashland Ave., St. Paul, Minn.



Metal Cleaning Furnaces
Round Cornering Machines
Lithographic Hand Presses
Paper Cutting Machines
Card-Board Cutters
Bronzing Machines
Perforating Machines
Mitering Machines
Heavy Platen Presses

Prices Without Competition

Catalogues and particulars readily given by the Makers
ESTABL. PETER VERBEKE, 21, RUE DES BOITEUX, BRUSSELS BELGIUM

STOKO PRINTING PRODUCTS

Plateless Embossing Machine Printers make good profits producing steel-die and copper-plate effects without the use of dies and plates. Increases the earning power of your types and presses with no additional wear. Successful in all leading countries.

Embossing Powders A high-grade, durable gloss or dull-finish compound for plateless embossing. For Black or Color Work, \$2.25 per lb.; for Gold and Silver Work, \$3.00 per lb. Orders promptly filled.

Ribbon Attachment For printing circular letters on platen presses. The ribbon moves over the form same as on multigraph, enabling printers to produce easily a satisfactory resemblance to typewritten letters. Price, with two rolls of ribbon, \$10.00—and selling like hot cakes.

Printing Inks Especially suitable for plateless embossing. This is a high-grade ink for extra fine job printing. Put up in half-pound collapsible tubes—Black \$1.25 per lb.; Yellow, Orange, Red, Blue, Green and Purple, \$2.00 per lb. Try this, if you take pride in doing good printing.

Press-Typewriter Inks and Ribbons For producing typewritten letters on platen or cylinder presses with stationary ribbon over the form. Complete instructions for doing work. Inks are \$2.00 per lb. for any standard color. Ribbons are \$2.25 per roll of 8 inches wide by 6 yards long. Good results are obtained this way.

Electric Glue Pots Keep your glue at proper temperature and always ready for use. 1-qt. size \$8; 2-qt. \$10; 4-qt. \$15.

Ruling Inks Strong brilliant colors that are easily soluble and even flowing. Prices: Black \$2.75, Yellow \$3.50, Red, Green, Blue, and Purple \$4.50 per pound. Most any variety of tints can be obtained by intermixing these colors. Put up in powder form, 1 lb. to a package.

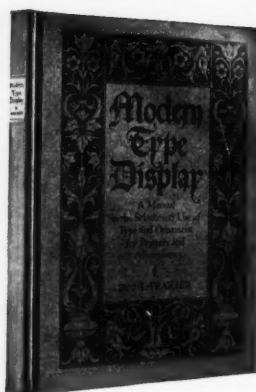
Multigraph Ribbons In any standard color at \$2.25 per 6 yard roll. A worth-while special price on quantity lots.

Typewriter Ribbons To match multigraph or Press-Typewriter work in any standard color. Furnished on plain spools for re-filling ribbons of any make of typewriter. Price: 40 cents per spool for ribbons up to 9-16 in. wide: 5 cents extra for each additional 1-8 inch in width.

Inks For Rubber Stamps, Numbering Machines, Check Writers, Copying and Mimeograph. Also Writing Ink Powders, to dissolve in water.

FURTHER PARTICULARS OF ALL PRODUCTS SENT ON REQUEST
WE MAIL PROMPTLY BY PARCEL POST TO ANY PART OF THE WORLD

THE A. STOKES CO. 4097 E. 74TH STREET
CLEVELAND, O., U. S. A.



You Need This Book

It goes right into the heart of the subject and tells how to make typography right.

IN eighty odd big 9 x 12 inch pages of "meaty" text—type no larger than necessary for easy reading—this book explains those devices which make type display *attract attention* and those which make it *clear and easy to read*.

Additional is the supplement of specimens of fine display printing—most of them in two colors, many in their original sizes.

More than 200 illustrations and examples are contained in this handsome and substantially bound book.

To be sure of a copy order yours today. Price, \$5.00, postage, 25 cents extra. Address

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Illinois

Cooper Black	
Making Possible Designs of Mass	
TYPE SIZE	NUMBER OF CHARACTERS TO BE SET
6pt	5 6 7 8 9 10 11 12 13 14 15 16 17
8pt	15 18 20 23 26 29 32 35 38 40 43 46 49
10pt	13 15 18 20 23 25 27 30 32 35 37 40 42
12pt	12 14 17 19 21 23 25 27 30 32 34 36 38
14pt	11 13 14 16 17 19 21 23 24 26 28 29
16pt	10 11 13 14 16 17 18 20 21 22 24
18pt	9 10 12 13 14 15 17 18 19 21

This chart is a reduced size.
Actual size, 3 x 4 inches.

Pocket Size, 4½" x 6"—64 pp.

Printed on Ledger Paper, Cloth Bound

Contains 22 Foundry Type Charts
10 Linotype Charts and
10 Charts Monotype Sets and Averages

Also Explanatory Notes, Miscellaneous
Measurements and Proofreaders' Marks

Price . . \$1.50 Postpaid

The INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Practical and Authoritative Information about

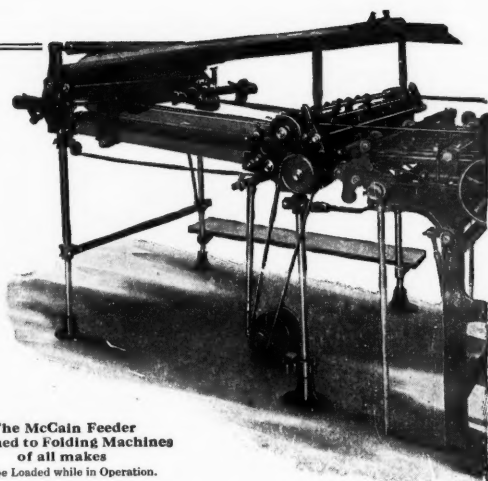
Punctuation, Capitalization, Style, Marked Proof, Corrected Proof, Proofreaders' Marks, Make-up of a Book, Imposition and Sizes of Books, Sizes of the Untrimmed Leaf, Type Standard, Number of Words in a Square Inch, Relative Sizes of Type, Explanation of the Point System, Weight of Leads Required for Any Work, Number of Leads to the Pound, To Print Consecutive Numbers, To Prevent Coated Paper from Peeling, Engraving and Illustrating, Standard Trade Terms for Engravers, Definitions of the Principal Technical Terms Used in Fine Book-binding, Relative Values of Bindings, Directions for Securing Copyright, Correct Sizes of Flat Writing Papers, Sizes of Ruled Paper, Regular Envelope Sizes, Standard Sizes of Newspapers, Leads for Newspapers, Newspaper Measurement, Imposition of Forms.

The Vest Pocket Manual of Printing

all for
50¢



For Sale by
The Inland Printer Co.



The McCain Feeder
Attached to Folding Machines
of all makes
Can be Loaded while in Operation.

THE MCCAIN Automatic Feeder

Is a Continuous Loading Feeder

To reload the McCain Feeder, the sheets are placed on top of the loading board while the feeder is in operation. This means considerable saving in long runs.

The McCain Automatic Feeder is easily attached to the Cleveland, Hall, Anderson; also the various sizes of Dexter and Brown Folding Machines. For maximum production on Burton and Rosback Rotary Perforators.

Write for Illustrated Folder

McCain Bros. Manufacturing Company
29 South Clinton St., Chicago, Illinois

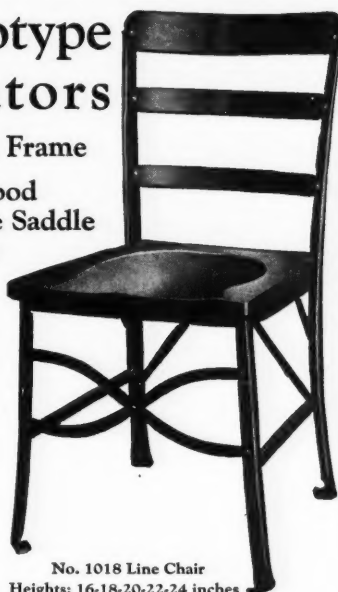
STEEL CHAIRS

for Linotype
Operators

Angle Steel Frame

Hardwood
Comfortable Saddle
Seat

Various
PATTERNS
CHAIRS
STOOLS
CABINETS
TABLES
TRUCKS



Write for 40
Page Catalogue

No. 1018 Line Chair
Heights: 16-18-20-22-24 inches

Angle Steel Stool Company
Plainwell, Michigan

Leiman Bros. Rotary Air Pumps

Air Suction or Blowing without
Noise or Fluctuation—Positive
Pickup Power and Long Wear

For Operating

PRESS FEEDERS,
FOLDERS, MAIL-
ERS, LABELLERS,
GATHERERS

Some Users:

American Type Founders Co., Kelly Press
Division, Harris Automatic Press Co., Miller
Saw Trimmer Co., Miehle, Meisel, Cottrell,
Sheridan, Hickok, Hall, Woodbury & Co.,
Western Printing Co., N. Y. American, N. Y.
Times, Liberty Folder, Dexter Folder, Frohn
Folder, Pellard-Alling, McCain Bros. Mfg. Co.,
Fuchs & Lang, Victory Bag & Paper
Co., R. R. Donnelley & Sons Co.,
Goes Litho. Co., American Litho.
Co.

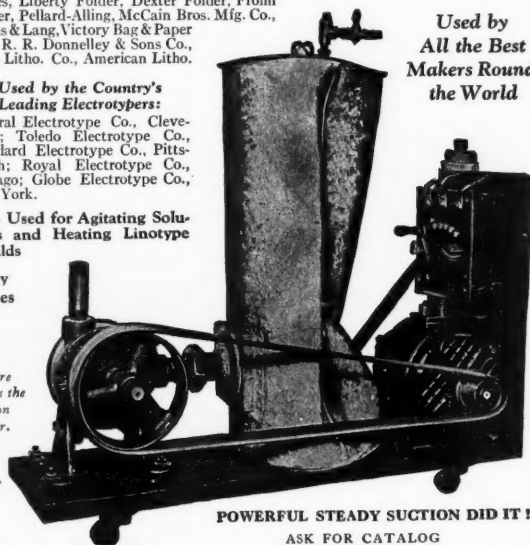
Used by the Country's Leading Electrotypers:

Central Electrotypes Co., Cleve-
land; Toledo Electrotypes Co.,
Standard Electrotypes Co., Pitts-
burgh; Royal Electrotypes Co.,
Chicago; Globe Electrotypes Co.,
New York.

Also Used for Agitating Solu-
tions and Heating Linotype
Moulds

Many
Sizes

*This
Picture
Shows the
Suction
Power.
They
Also
Blow.*

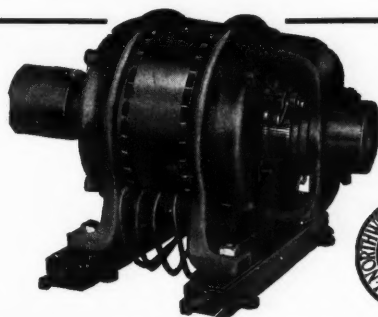


Used by
All the Best
Makers Round
the World

POWERFUL STEADY SUCTION DID IT!

ASK FOR CATALOG

LEIMAN BROS. NEW YORK
Manufacturers
60 Lispenard St.
Makers of Good Machinery for 35 Years



Push-Button Control Motors

The A-K Push-Button Control Motor for job presses is a big time saver in getting the press back to the speed at which it was stopped.

This motor has twelve speed points, and it is always possible to adjust the speed of the motor to the most efficient point at which the feeder can handle the work.

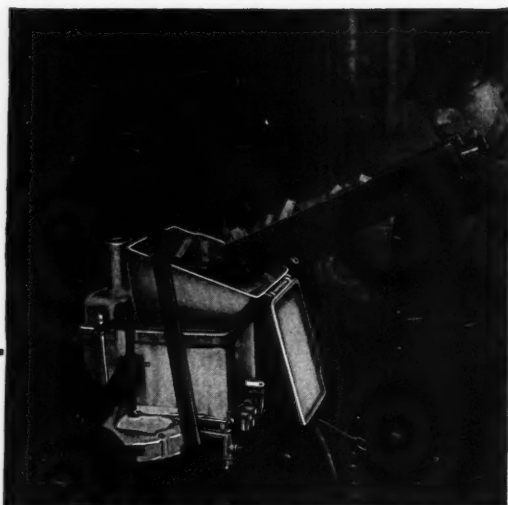
We also manufacture motors for large presses and paper cutters. Our line includes Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.

441 Douglas Bldg., Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn.



Why "Pig" Metal?

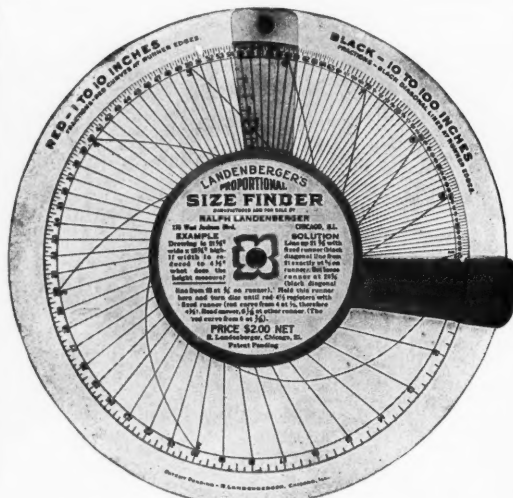
MONOMELT

SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

1604 8th Street, S. E., Minneapolis



LANDENBERGER'S Proportional Size Finder

A rapid and accurate means of determining the proportional size of enlarged or reduced illustrations without calculation. Price \$2, postpaid.

For Sale By

THE INLAND PRINTER CO.

632 SHERMAN STREET

CHICAGO, ILL.

STEREOTYPING

By C. S. PARTRIDGE

A PRACTICAL instruction and reference book for newspaper and job printing plants. The concise descriptive text accompanied with copious illustrations makes this book valuable to stereotypers and everyone interested in the graphic arts.

The appendix will be found especially valuable. It contains in concise form useful information gained from the practical experience of the author. A complete index makes it easy to find information on any point described in the book.

Price \$2.00; postage 10c extra

THE INLAND PRINTER CO.

632 Sherman Street

CHICAGO

Electrotyping

By C. S. PARTRIDGE

A THOROUGHLY practical treatise on the art of electrotyping and the various processes used. A full description of electrotypers' tools and machinery is given with complete instructions. The reference list of terms, processes and apparatus is of great assistance in solving the numerous problems connected with electrotyping.

CONTENTS

Historical Review—The Battery—The Dynamo—The Bath—Steel, Brass and Nickel Baths—Measuring Instruments—Preparation of Work—Molding—Building—Metalizing—The Conductors, Casting—Finishing—Trimming and Routing—Revising—Blocking—Dr. Albert's Metal Molds—Reference List of Terms, Processes and Apparatus. 214 pages. Size, 5½ x 8.

Price, \$2.00; postage 10 cents extra

THE INLAND PRINTER CO.

632 SHERMAN STREET

CHICAGO

"To Sell More In '24"



CHARLES HENRY MACKINTOSH

A former president of the National Association of House Organ Editors, the International Direct Mail Advertising Association and the Associated Advertising Clubs of the World—a true leader in Advertising and Marketing thought of the day.

IN the fight that is ahead for business the really successful sales letter, going to your present and prospective customers once a month, is your best business builder and business insurance.

Charles Henry Mackintosh

is without question the peer of successful sales letter writers in

the United States. Many satisfied clients who have seen their business increase from using his sales letters testify to this fact.

Therefore it is with a feeling of justifiable pride that we can now offer to a limited number of clients the personal services of Mr. Mackintosh to make an analysis of your sales problem and your market, and then prepare copy for a series of twelve sales letters that will truly build more and better business for you. This service together with the advertising and marketing counsel of our entire staff will only cost you \$30.00 per month on a yearly contract. Do not miss this opportunity. Send us your order NOW.

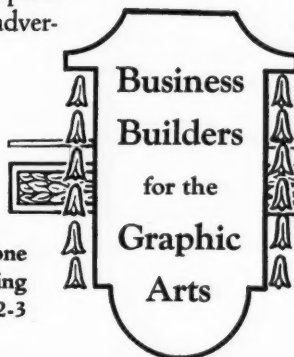
We have a very attractive proposition to offer a few additional firms in the Graphic Arts industries whereby we will act as an auxiliary department of your organization on a small monthly retainer basis. We will prepare for you, or as your service department for your customers, a complete analysis, plan, copy, layout and art work for an entire advertising campaign. Ask about it!

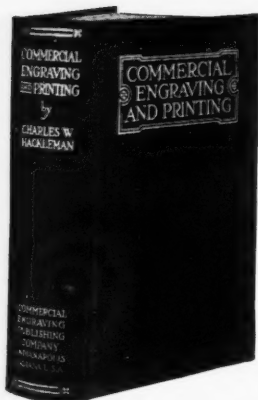
J. A. Hall

Advertising and Marketing Counsel

1903-08
Candler Building
New York

Telephone
Chickering
2270-1-2-3





A Real Help In Your Work

\$15.00
POSTPAID

A WEALTH OF INFORMATION

on all branches of the
graphic arts is con-
tained in this volume.

Illustrating and print-
ing by all processes is thoroughly and
comprehensively covered in a practical
but non-technical way.

Advertising managers, printers, lithog-
raphers, paper men, photographers, com-
mercial artists, salesmen, instructors, stu-
dents and all others interested in these
subjects will find this book invaluable.

Commercial Engraving and Printing
Price, \$15, postpaid

THE INLAND PRINTER CO.
632 Sherman Street, Chicago, Illinois

Linotype and Intertype Speed Book

By H. J. PICKERT

The ambitious operator who is trying to
increase his speed will find the lessons and
charts in this book of great assistance.

Price, \$1.00 postpaid.

THE INLAND PRINTER

Book Dept.

632 Sherman St., Chicago

A Concise Manual of Platen Presswork

A complete treatise covering all the essentials of the
theory and practice of Platen Presswork. Thirty-two
pages, packed with information that you can use every
day. Contents: Bearers; Care of the Press; Distribu-
tion; Feeding; General Remarks; Impression; Ink;
Overlay; Rollers; Setting the Feed Gages; Special
Troubles; Tympan; Underlaying. Send a quarter today
for a copy. You'll get dollars' worth of good from the
pamphlet. Also ask for our latest catalogue of books.

THE INLAND PRINTER CO.

Book Dept. 632 Sherman Street, Chicago, Ill.

Color and Its Distribution in Printing

HOW TO ESTIMATE INK

By E. C. ANDREWS

This work is more than a book. It is a gauge to reduce
waste and to determine qualities in color distribution and
quantities in ink. To reduce waste is vital in this era of
competition and high costs.

The chapter headings below give one an idea of the
thorough manner in which the subject is handled.

Color and Its Distribution in Printing

CONTENTS: Ideal Proportions of the Rectangle—The Selec-
tion of Stock and Ink—Unusual Half-tone Colors—The Addi-
tion of Decorative Colors—Examples of More Unusual Decorative
Colors—Simple Analogy—Two Colors, One in Analogy with the
Stock, the Other in Contrast—Harmony by Contrast—More
Complex Analogies—Unusual Decorative Colors with Black—
Treatment for Red Cover-stock—Harmony by Balanced Con-
trast—End-sheet Treatment—Method of Conventionalizing Good
Color Schemes for Future Use. (53 Color Plates.)

How to Estimate Ink

CONTENTS: How to measure the Square Inches in a Job—The
Balance Used—Method of Determining Covering Capacity by
Weighing—Percentage of Ink Required by Type-matter as Com-
pared to Solids—Percentage of Ink Required by Mixed Display
Type and Illustration as Compared to Solids—Percentage of Ink
Required by a Half-tone as Compared to Solid—The Relation of
Covering Capacity to Fitting the Stock with the Ink—Covering
Capacity of Ink on Four-color Work—The Percentage of Add
for Waste—The Percentage of Add for a Full Color—Tables of
Covering Capacities on Solids. 6¼ x 9¼. Sixty pages of color
examples.

Price, \$5.00. Postage, 15 Cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



"THE HUMAN FIGURE"

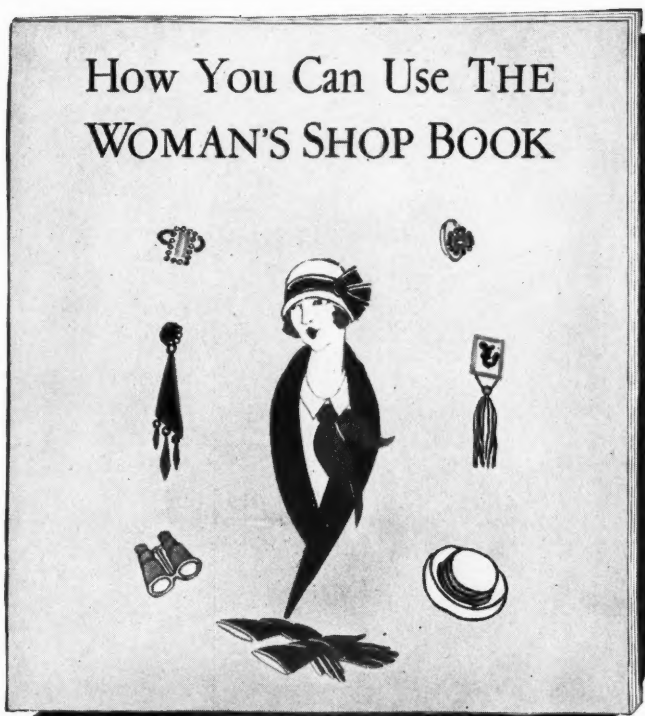
By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every
part of the human form is minutely described, and illustrated by 330 sketches and 54
full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial
artist, the student, or any one desiring a better knowledge of pictures than his un-
trained eye can afford.

Price, \$2.75; Postage, 10c. extra.

THE INLAND PRINTER COMPANY
642 Sherman Street, Chicago

This sheet contains eight specific dummy suggestions, ready to clip, paste up and sell.



More suggestions are in Helen Dryden's book, "Originations by Fashion." Have you a copy?

IDEAS

that create printing

GIVE the prospect an idea. Put the idea in dummy form. If he likes it, you get an order.

The Strathmore Woman's Shop Booklet will help you sell this way. It contains dozens of ideas for folders, booklets, announcements,—all created by such masters in the feminine appeal as Helen Dryden and Gustav Jensen. Clip them, paste them up, get the right Strathmore Paper as "part of the picture," and you have dummies attractive enough to sell on sight.

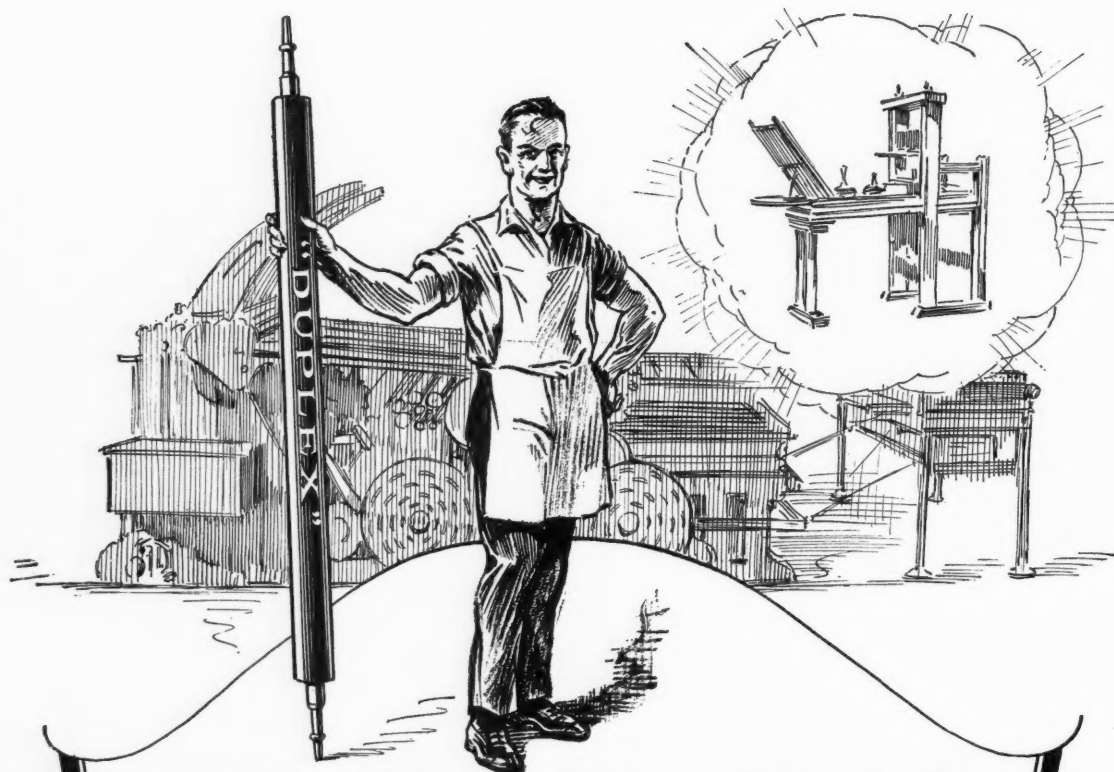
Eight such dummies are suggested in the STYLE SHEET shown above. Copies of the STYLE SHEET and the Strathmore Woman's Shop Booklet are now being mailed. If you do not receive yours, please write Strathmore Paper Company, Mittineague, Mass.

Strathmore
EXPRESSIVE PAPERS
are part of the picture

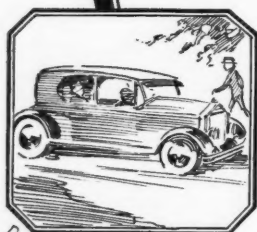


Please Mention THE INLAND PRINTER When Writing to Advertisers.

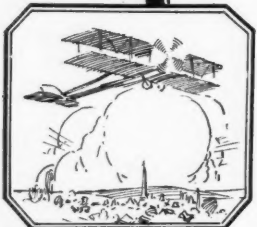
867



ACHIEVEMENT



AUTOMOBILE



AEROPLANE

For many years the development of the printing press was retarded owing to the slow method of ink distribution. Later, when speed became the essential factor in printing as well as other means of communication, pressroom production was controlled by the durability of the rollers. If they softened from heat, humidity or friction, the speed of the press had to be reduced or the rollers changed. After years of experimenting, the formula for Duplex Roller Composition was perfected, and presses are now operated at their highest speed continuously in the hottest weather, where Duplex Rollers are used. Duplex Rollers have the same pliable, tacky surface that the regular composition roller has, but is not affected by changes in temperature, nor will they melt from heat caused through friction.



RADIO



TELEPHONE

BINGHAM BROTHERS COMPANY

Roller Makers (Founded 1849)

406 Pearl St., NEW YORK
89 Mortimer St., ROCHESTER

Allied with BINGHAM & RUNGE CO., Cleveland, Ohio

521 Cherry St., PHILADELPHIA
131 Colvin St., BALTIMORE



THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

Vol. 72, No. 5

TABLE OF CONTENTS

February, 1924

	PAGE		PAGE		PAGE
Apprentice Education in the United States...	810	Foreign Graphic Circles, Incidents in.....	772	PRESSROOM — Continued:	
Australian Newspaper Notes.....	763	Gems of Profound Wisdom.....	808	Embossing, New Method of, Appears Simple	804
BOOK REVIEW:		Hiding and Seeking Costs.....	756	Imprint, Many Beautiful Greeting Cards	
Commercial Engraving and Printing.....	801	Holiday Greetings Received, We Extend Our		Marred by.....	803
Constructive English.....	801	Thanks for.....	806	Rollers Wearing Down Plates.....	803
English Concern Publishes Book of Literary		ILLUSTRATIONS:		Well Printed Magazine, A.....	803
Merit as Advertisement.....	801	Bronze Tablet on Linotype.....	816	Presswork, Some Practical Hints on — Part XI.	804
History of Auxiliary Newspaper Service in		Linotype Magazine Rack.....	816	Printers' Publicity That Registers.....	790
the United States.....	802	Matrix Made by the Rotary Impression Ma-		PROCESS ENGRAVING:	
How Divide the Word.....	802	chine, Reproduction From a.....	770	Brief Answers to Queries.....	768
Other Books Received.....	802	McCormick-Armstrong Press, Wichita, Kan-		Collodion Dry Plates.....	767
Two Years' Reflections.....	801	sas, New Building Houses the.....	815	Dry Plate Developers.....	768
Calendars Received.....	808	Mergenthaler's Second Band Machine.....	771	Engravers' Advertising De Luxe.....	768
Civilization Owes to Printing, What.....	764	Mergenthaler's Second Band Machine, De-		Handsome Illustrated Publications.....	768
COLLECTANEA TYPOGRAPHICA:		tailed View of.....	771	Harmonious Book Pages Again Possible.....	767
Aviation as Prophesied.....	793	Motor Control, Handy.....	814	Holiday Felicitations, Thanks for.....	768
Colonial Printer's Petition, A.....	794	Ortleb Ink Agitator, The.....	814	Lithography a Subdivision of Planography..	768
English Language, The.....	793	Rotary Impression Machine.....	770	Photoengraving Our Greatest Blessing.....	767
Ode (Written for Faustus Association in		Typo-Grafic Gage, The.....	796	Zinc, Enamel on.....	767
1809).....	794	Windermere Press, Chicago, New Home of		PROOFROOM.....	761
Papier Maché Stereotyping, Early.....	793	the.....	815	Selling Prices, A Fair Basis for.....	753
Punctuation.....	794	Incidents in Foreign Graphic Circles.....	772	Shop Harmony Through Education.....	758
Success.....	793	Individual Display Easels Make Neat Window		Specimen Book and Catalogue, New, Shows	
Will to Rise, The.....	793	Display.....	808	Service of Typefoundry.....	812
CONTRIBUTED:		JOB COMPOSITION:		SPECIMEN REVIEW.....	785
Australian Newspaper Notes.....	763	Popular Types — Their Origin and Use —		Style Sheet, the, Again.....	762
Civilization Owes to Printing, What.....	764	No. V. — Kennerley.....	777	Taste and Typographic Art.....	759
Country Weekly, Why the Ideal, Should Be		Linotype Machine, Origin and Development of		TRADE NOTES:	
a Mirror of the Community.....	754	the.....	769	Atlantic Printing Company Enjoys Growth.	816
Fitting Copy to Space Scientifically —		MACHINE COMPOSITION:		Central Ohio Paper Company Convention..	816
Part II.....	795	Adjoining Character Released by Touch of		Change of Name, Announces.....	816
Hiding and Seeking Costs.....	756	Key.....	773	Chicago Craftsmen Elect Officers.....	815
Linotype Machine, Origin and Development		Ear Broken on Spaceband Sleeve.....	774	Craftsmen Discuss Practical Problems.....	815
of the.....	769	Pot Lever Adjustment.....	773	Formal Opening of New Printing Plant....	815
New Publisher, The — Rockland.....	774	Questions, Two, of Different Kinds.....	773	Gleason, Eldon H., Heads Chicago Business	
Presswork, Some Practical Hints on — Part		Vertical Rule, Irregular Lineup of.....	773	Papers and Supplymen's Guild.....	814
XI.....	804	Magic Carpets of Legend Are Fabrics of News-		Graphic Arts Exposition at Milwaukee, Make	
Printers' Publicity That Registers.....	790	Print.....	798	Preliminary Plans for.....	813
Selling Prices, A Fair Basis for.....	753	New Publisher, The — Rockland.....	774	Harris, Carroll T., Goes to the West Coast.	813
Shop Harmony Through Education.....	758	NEWSPAPER WORK:		Imitation "Engraving," Federal Body Rules	
Style Sheet, the, Again.....	762	Conventions and Programs.....	797	Against.....	813
Taste and Typographic Art.....	759	Local Newspapers and Outside Advertising.		Improvement, Plan Extensive.....	815
Correction, A.....	810	Observations.....	798	Linotype, Bronze Tablet for.....	816
CORRESPONDENCE:		Review of Newspapers and Advertisements..	799	Linotype Magazine Rack, New.....	816
Aids Him in Acquiring New Ideas.....	812	OFFSET PRINTING:		Ludlow Company Holds a Convention of	
Country Newspaper Business, Good Horse		"Photo-Litho and Offset Printing".....	768	Field Force.....	814
Sense in "Ozark Bill's" Observations on		Photo-Printing on Grained Metal.....	768	McCain, Benjamin H.....	813
811		PORTRAITS:		Monotype District Managers Confer at Home	
Technical Journals as a Part of Shop Equip-		Benton, Linn Boyd.....	769	Office.....	814
ment, Printing Instructor Recommends		Clephane, James Ogilvie.....	769	Newspaper Man Heads Journalism School at	
Library of.....	811	Dodge, Philip Tell.....	769	St. Louis.....	814
Weiss, David, Our Representative in China,		Gleason, Eldon H., at His Desk.....	814	Offset Printing, Campaigns for.....	816
Dies of Smallpox.....	811	Hillman, Harry, Reading Holiday Greetings.		Old-Time Printers Observe Franklin's Anni-	
Cost Figures That Measure Efficiency.....	809	Kareth, A. J.....	816	versary.....	813
Country Weekly, Why the Ideal, Should Be a		McCain, Benjamin H.....	813	Ortleb Ink Agitator for Cylinder and Offset	
Mirror of the Community.....	754	Mergenthaler, Ottmar.....	769	Presses.....	814
DIRECT ADVERTISING:		Price, J. V.....	803	Push Button Switch Convenient for Press-	
Making a Start at Direct Advertising Coun-		PRESSROOM:		man.....	814
seling.....	781	Apprentices Produce Excellent Holiday		Rollermakers' Calendar Enjoys Big Demand.	816
EDITORIAL:		Folder.....	803	Town Criers Club Celebrates Franklin's	
Apprentice Education in the United States.	810	Beautifully Printed Folders.....	803	Birthday.....	813
Correction, A.....	810			Wesel Company, Kareth Made Manager Chi-	
Cost Figures That Measure Efficiency.....	809			cago Branch of.....	815
Editorial Notes.....	809			Wheatley, A. F. J.....	813
What Is the Answer?.....	809			Wiggins, John Benjamin.....	813
Fitting Copy to Space Scientifically—Part II.	795			Windermere Press, of Chicago, in New Home	815
				What Is the Answer?.....	809

More Light— Better Business for the Publisher

The more light the publisher gives the advertiser on his publication—the greater consideration he receives when it comes to placing advertising.

The facts embodied in an A. B. C. report are those which the advertiser wants to know—facts that he *must* know to buy space intelligently. He can not afford the time or expense necessary to collect them either by correspondence with the publisher or by financing his own investigation.

Therefore the uniform, easily-accessible, A. B. C. form, packed with complete dependable facts, is a ready solution to the problem of how to locate the most desirable mediums with the minimum of effort and expense.

The long-established commercial rating agencies have furnished financial information for years. Banks are audited periodically. The Audit Bureau of Circulations performs a similar function by collecting and verifying circulation information for the advertiser.

Publishers subscribing to the A. B. C. standards are helping to stabilize and organize advertising in the way that, by long experience in other commercial lines, has proved to be Good Business.

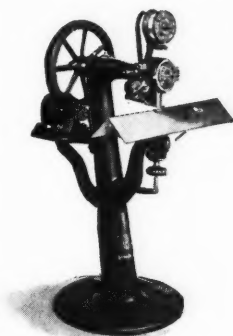
The INLAND PRINTER is a member of the A. B. C. and would be pleased to submit a copy of the latest circulation report

WE MAKE

TAB AND INDEX
CUTTING MACHINES
CREASING AND
SCORING MACHINES
PAGING AND NUM-
BERING MACHINES
ROUND CORNER
CUTTERS
BENCH EMBOSSERS
JOB BACKERS
PERFORATORS
PUNCHING MACHINES
WIRE STITCHERS FOR
BOOKS AND BOXES

*We Sell the Best
Bookbinders' Wire*

Ask a Hundred



bindery people the name
of the best Wire Stitcher.
We believe ninety-five of
them will say "Monitor"

Catalog A155 and prices on request

LATHAM MACHINERY COMPANY

1143-1153 FULTON STREET, CHICAGO, U. S. A.

NEW YORK
45 La Fayette Street

BOSTON
531 Atlantic Avenue

PHILADELPHIA
Bourse Building

Practical BOOKS

about
PRINTING

and the
ALLIED
TRADES

*Send for this Catalogue today
IT IS FREE*

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

You Direct Mail Printers

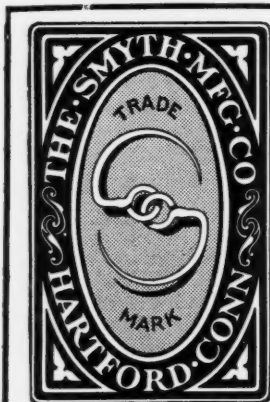
Let the
CLIMAX Envelope Inserting
Machine
Make Profits for You

The Climax Envelope Inserting Machine will
handle Commercial or Open Side Envelopes from
size 6¼ to 10.

Folded Letters or Circulars, Booklets, Envel-
opes, Cards, etc., in fact anything that would
ordinarily be inserted in an envelope by hand,
the Climax will handle perfectly, and will give an
output of 3,000 per hour.

The Climax is built to insert any number of
pieces desired. Stamp Attaching Device if desired.

CHARLES H. COLLINS
608 South Dearborn Street
CHICAGO, ILL.



THE SMYTH MANFG. CO.

HARTFORD, CONN.

Designers and Builders of the Highest Grade Machinery
for Bookbinders and Blank Book Makers

SOLE SELLING AGENT

NEW YORK

E. C. FULLER COMPANY

CHICAGO

INDEX TO ADVERTISEMENTS

	PAGE		PAGE		PAGE
Acme Multi-Color Co.	850	Falsing Products Co.	860	Morgan Expansion Roller Truck Co.	859
Advance Electrotpe Co.	844	Forest City Bookbinding Co.	861	Morgans & Wilcox Mfg. Co.	727
Allied Paper Mills.	831	Forman-Bassett Co.	855	Moyer, Chas. L., Co.	740
American Appraisal Co.	717			Murdoch, Kerr & Co.	821
American Assembling Machine Co.	730	Geisinger, A. F., Mfg. Co.	855	Murphy-Parker Co.	856
American Brass & Wood Type Co.	850	General Adhesive Mfg. Co.	854		
American Numbering Machine Co.	859	Gilbert Paper Co.	837	National Gum & Mica Co.	748
American Type Founders Co.	716, 737, 740, 742	Globe Engraving & Electrotpe Co.	749	Neenah Paper Co.	825
Anderson, C. F., & Co.	745	Goes Lithographing Co.	741	New Advance Machinery Co.	842
Angle Steel Stool Co.	863	Golding Mfg. Co.	734	New Era Mfg. Co.	854
Arbogust, Oren	821	Goss Printing Press Co.	852	Norib Co.	819
Audit Bureau of Circulations.	870	Grant, Harlo R., & Co.	859	Northwestern Electric Co.	863
Ault & Wiborg Co.	Insert			Nossel, Frank	820
Automatic Printing Devices Co.	852	Hacker Mfg. Co.	857		
		Hall, J. A.	865	Page, Robert R.	860
Babcock Prtg. Press Mfg. Co.	720	Hamilton Mfg. Co.	718	Paper Mills' Co.	843
Beckett Paper Co.	826	Hammermill Paper Co.	746-747	Peerless Paper Co.	821
Bingham Bros. Co.	868	Hampshire Paper Co.	846	Penrose, A. W., & Co.	818
Bingham's, Sam'l, Son Mfg. Co.	724	Harris Automatic Press Co.	731	Pitt, J. W.	850
Blatchford, E. W., Co.	850	Hellmuth, Charles	857	Poland Paper Co.	833
Blomgren Bros. Co.	848	Hickok, W. O., Mfg. Co.	844	Porte Publishing Co.	852
Boston Wire Stitcher.	716	Hill-Curtis Co.	738	Print-Aid Co.	861
Brackett Stripping Machine Co.	736	Hoffmann Type & Engraving Co.	854	Printers Mfg. Co.	864
Bradner Smith & Co.	845	Horton Mfg. Co.	855		
Brock & Rankin.	706	Howard Paper Co.	829	Redington, F. B., Co.	856
Brower, A. T. H., Co.	842	Hoyt Metal Co.	741	Reid, Wm., & Co.	859
Brown Folding Machine Co.	739	Huber, J. M.	Cover	Robbins, Sabin, Paper Co.	838
Butler Paper Corporations.	841			Roberts Numbering Machine Co.	851
		Imperial Type Metal Co.	842	Royal Electrotpe Co.	710-711
Cabot, Godfrey L.	856	Indiana Chemical & Mfg. Co.	706		
Campbell Prtg. Press Repair Parts Co.	856	Intertype Corporation	725	Schuyler-Hildman Co.	844
Cantine, Martin, Co.	828			Scott, Walter, & Co.	856
Carmichael Blanket Co.	738	Johnson Perfection Burner Co.	850	Seybold Machine Co.	850
Carrom Co.	742			Sinclair & Valentine Co.	706
Challenge Machinery Co.	714, 726, 732	Kastens, Henry	850	Smyth Mfg. Co.	872
Chalmers Chemical Co.	715	Keratol Co.	847	Southworth Machine Co.	728
Chicago Metal Mfg. Co.	848	Kidder Press Co.	745	Spickler, Chas.	856
Chicago Paper Co.	823	Kimberly-Clark Co.	835	Stephens, Sam'l, & Wickersham Quoin Co.	852
Cleveland Folding Machine Co.	712	Kimble Electric Co.	729	Stokes & Smith Co.	857
Cline Electric Mfg. Co.	854	King, Albert B., & Co.	856	Stokes, A., Co.	861
Collins, A. M., Mfg. Co.	824	King Card Co.	856	Strait, H. H.	856
Collins, Chas. H.	871			Strathmore Paper Co.	867
Conner, Fendler & Co.	856	LaMonte, George, & Son	853	Swart, Geo. R., & Co.	713
Craig Sales Corporation.	736	Latham Machinery Co.	871		
Crescent Engraving Co.	842	Lead Mould Electrotpe Foundry.	735	Thomson-National Press Co.	719
Cromwell Paper Co.	Cover	Lee Hardware Co.	743	Type-Hi Corporation	721
		Lee Paper Co.	827		
Dennison Mfg. Co.	839	Leiman Bros.	863	United Printing Machinery Co.	744
Dexter, C. H., & Sons.	853	Liberty Folder Co.	728	U. S. Envelope Co.	836
Dexter Folder Co.	707	Linograph Co.	709		
Dick, Rev. Robt., Estate.	860	Ludlow Typograph Co.	733	Vandercook, R. O.	708
Dinse, Page & Co.	854			Verbeke, Pierre	861
Dorman, J. F. W., Co.	850	McCain Bros. Mfg. Co.	863		
Doyle, J. E., Co.	848	McLaurin-Jones Co.	840	Want Advertisements	817
Dunham-Watson Co.	856	Matrix Re-Shaper Co.	861	Warren, S. D., Co.	822
Durant Mfg. Co.	820	Megill, Edw. L.	817	Wesel, F., Mfg. Co.	743
		Meisel Press Mfg. Co.	739	West Mfg. Co.	749
Eagle Printing Ink Co.	850	Mergenthaler Linotype Co.	834, Cover	Western States Envelope Co.	848
Eastern Brass & Wood Type Co.	856	Metals Refining Co.	861	Weston, Byron, Co.	832
Eastern Mfg. Co.	705	Mid-States Gummed Paper Co.	Insert	West Virginia Pulp & Paper Co.	Insert
Ebner Bros.	853	Miehle Ptg. Press & Mfg. Co.	722-723	Wetter Numbering Machine Co.	855
Ecker & Co.	861	Miller Saw-Trimmer Co.	750-751	White, James, Paper Co.	852
Ellis New-Method Embossing Co.	854	Milwaukee Graphic Arts Exposition	830	White, L. & I. J., Co.	844
Embossograph Process Co.	850	Mittag & Volger.	850	Wiggins, John B., Co.	854
Empire Type Foundry.	856	Modern Die & Plate Press Mfg. Co.	856	Williams, Brown & Earle.	856
Engdahl Bindery	851	Monitor Controller Co.	745	Wing's, Chauncey, Sons.	854
Esleeck Mfg. Co.	850			Wood & Nathan Co.	853





CROMWELL

Special Prepared

TYMPAN PAPER

*Saves Time on Make-Ready
Gives Clear, Sharp Impressions*

Don't oil it It's moisture proof
It won't offset It won't swell
It's a true caliper sheet

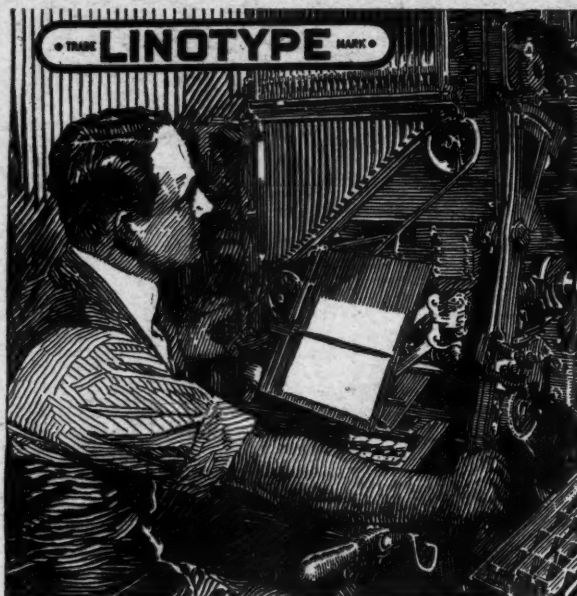
It's excellent for long runs *and* still better for short runs

Every roll of Cromwell product is
Unconditionally Guaranteed

Be sure you get THE GENUINE —it bears our trade-mark

MADE BY
THE
CROMWELL PAPER CO.
JASPER PLACE
CHICAGO
U.S.A.

THE LINOTYPE USER IS KEPT AHEAD OF THE PROCESSION



Multiple Distribution

Multiple Distribution — the assembling of matrices from two or more magazines in the same line and their automatic distribution to their proper magazines — is a Linotype development.

In work requiring the mixing of several faces in one line, multiple distribution is essential. In many other kinds of work it is a decided economy.

Multiple Distribution is only one of the many advantages that have been given to the printing world through the initiative of Linotype engineers.

TRADE LINOTYPE MARK

Mergenthaler Linotype Company

29 Ryerson Street, Brooklyn, N. Y.

SAN FRANCISCO

CHICAGO

NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Agencies in the Principal Cities of the World

SOME of the time-and-money-saving inventions that have been given the printing world through Linotype Initiative:

The Circulating Matrix
 The Slug (Complete Line of Type)
 The Spaceband
 The Power-Driven Keyboard
 The Two-Letter Matrix
 The Quick-Change Magazine
 The Auxiliary Magazine
 The Split Magazine
 The Front Removal of Magazines
 The Multiple-Magazine Machine
 The Seventy-two Channel Magazine
 The Display Machine
 The Text-and-Display Machine
 The Multiple Distributor
 The Two-Pitch Distributor Screw
 The Universal Mold
 The Four-Mold Disk
 The Recessed Mold
 The Automatic Font Distinguisher
 The Universal Knife Block
 The Universal Ejector
 The Sorts Stacker and Multiple Sorts Stacker
 The Forty-two-Pica Measure Machine (1897)
 Linotype Typography
 AND
 The Text-and-Display Machine with Main and Auxiliary Magazines Operated from One Power-Driven Keyboard